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ABSTRACT

This activity guide showcases the work of 19 women artists who have made outstanding contributions to the world of art in spite of the incredible obstacles society placed upon them. Artists, alphabetically presented, include: Sofonisba Anguissola, Rosa Bonheur, Deborah Butterfield, Rosalba Carriera, Janet Fish, Helen Frankenthaler, Giovanna Garzoni, Harriet Hosmer, Frida Kahlo, Angelica Kauffman, Kathe Kollwitz, Judith Leyster, Maria Sibylla Merian, Berthe Morisot, Anna Mary Robertson Moses (Grandma Moses), Georgia O'Keeffe, Jaune Quick-To-See Smith, Faith Ringgold, and Maria Van Oosterwyck. A brief biography is given for each artist, followed by a lesson activity, vocabulary words, a materials list, step by step instructions for the activity, and an evaluation questionnaire. Concluding activities, a glossary, and a bibliography are provided. (MM)

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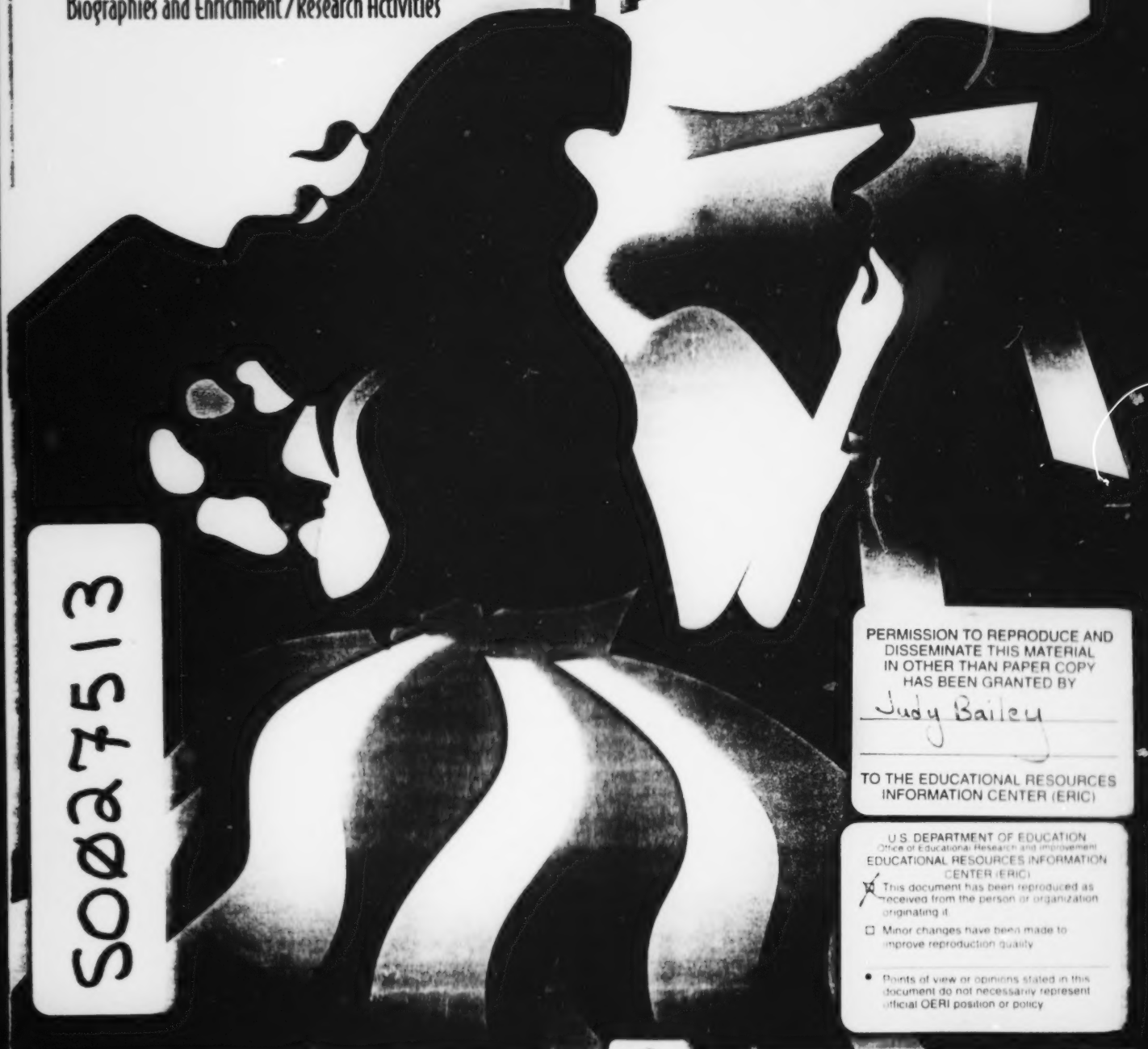
Let's Meet Famous Women Artists

A Teacher's Guide Featuring 19 Famous Women Artists' Biographies and Enrichment/Research Activities

By Jacqueline Badman and Lisa Lewis-Spicer



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LET'S MEET FAMOUS WOMEN ARTISTS

A Creative Art Activity Book

By

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1403

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Dedication

We dedicate this book to children everywhere in every country and culture, in the hopes that they remain faithful to themselves as they continue to creatively and critically pursue their dreams, vigorously energized by those who preceded them and turned their dreams into reality.

Acknowledgments

In the preparation of this manuscript, we would particularly like to thank the encouragement of our colleagues, Harriet Kinghorn and Connie Selle; the staff of the Yellowstone Art Center in Billings, Montana, and the North Dakota Museum of Art in Grand Forks, North Dakota, for sharing their available information on particular women artists; and Marlene Stiles who, at Urban Stampede, always served us warmly and graciously.

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INTRODUCTION

When we think of a famous artist, who comes to mind? Typically one might think of Picasso or Michelangelo or Leonardo da Vinci, certainly deserving artists of great prominence. It is our intention in writing this book, however, to showcase and celebrate the work of women artists whose contributions to the art world, particularly in earlier centuries, have been largely ignored. Though their work may have been as outstanding and important as their male counterparts, they have, because of their gender and the restrictions imposed upon them in the environment in which they lived, struggled more arduously for the recognition and prominence due them. Thus, our aims in writing this book for young learners, their parents and teachers, are to inspire creativity and encourage not only the recognition, but the understanding and appreciation of women's outstanding contributions to the art world, in spite of the incredible obstacles society unwittingly placed upon them as they persevered and pursued their dreams.

We would like to particularly acknowledge two invaluable texts without whose information and insight our task in writing this book would have been much more difficult: Wendy Slatkin's *Women Artists in History: From Antiquity to the 20th Century* (Englewood Cliffs, New Jersey: Prentice Hall, 1990) and Ann Sutherland Harris and Linda Nochlin's *Women Artists: 1550-1950* (New York: Alfred A. Knopf, 1984). We are also grateful to those editors and publishers who are now even more cognizant of the value of art literature for children. There is still relatively scant information on women artists, particularly those who worked in earlier centuries, but we are hopeful and encouraged as the gap of information narrows and increasingly more series of beautiful art books for children are published.

Jacqueline Badman
Lisa Lewis-Spicer

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SUGGESTIONS FOR PARENTS AND TEACHERS

1. Read the included biography to obtain background information on the specific artist. (For school use, the biographies may be reproduced on both sides of a sheet of paper, or the two sheets can be stapled along with the corresponding activity sheet to make a booklet on each artist). You may wish to read other articles and books on this particular artist, and you may wish to consult the bibliography for pertinent titles regarding the artist of your choosing.

   Keep in mind that the majority of outside written material on the women artists in this text are scholarly pieces for adult readers. Fortunately, more and more written works on women artists geared for young readers are being published, and some of these series of texts are included in our bibliography.

2. After reading some background information on each specific artist, you may wish to do the corresponding project suggested on the activity sheet. Although we have made a specific project that relates to each artist, you or a child may design a different project that connects to the artists and their work. We hope these chosen activities invite and inspire a variety of different ideas and activities.

3. When the children have responded to the questions and statements on the evaluation sheet, you may want to share and discuss those responses. Appreciate the variety of responses you will hear.

4. Remember that art has multiple meanings and intentions, and each child will bring to the art experience her or his own perceptions and interpretations. We can appreciate not only art's aesthetic purposes, but most importantly, its connection to each individual participant.

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Sofonisba Anguissola (ca.1532–1625)

The first professional Italian woman artist to build an international reputation for her outstanding portraits was Sofonisba Anguissola (ahn–gwee–so–lah) of Cremona. The eldest daughter of a provincial nobleman, Sofonisba, and her five sisters were all trained to play musical instruments, to read Latin, and to paint, achievements important to women of their class. Sofonisba's father, Amilcare Anguissola, was careful to nurture in his daughters their artistic and musical talents, perhaps in consideration of the financial burdens of providing dowries for all of them when they married. He believed the more exceptionally talented his daughters were, the more attractive and suitable they would appear to their sixteenth century suitors. So the education and promotion of his accomplished daughters was vital not only to the preservation of the family name, it also ensured the family's fame. By the time a son was born to Amilcare Anguissola, in 1551, Sofonisba was quickly gaining recognition for her intimate portraits. She was to bring her family more fame and recognition than her father ever imagined. The historical consequences of her work and ensuing fame are great as she became a role model for other northern Italian women artists, most notably Lavinia Fontana, Fede Galizia, and Barbara Longhi.

In 1528, a few years before Sofonisba's birth in Cremona around 1532, the writer Baldassare Castiglione published *Il cortegiano (The Courtier)*, in which he expressed his ideas and advice concerning courtly social behavior. Castiglione encouraged women in aristocratic households to attain a high level of education; his theories, not widely held prior to the sixteenth century, became enormously popular. Because of the widespread influence of *Il cortegiano* and the popularity of Castiglione's advice, Amilcare Anguissola was highly motivated to encourage his six daughters' artistic and musical talents. With such an encouraging and nurturing environment behind her, Sofonisba was in a very favorable position to develop her talents beyond that of an amateur painter.

Sofonisba and her sister Elena studied with a local painter, Bernardino Gatti, from 1546 to 1549. After that, they studied with Bernardino Campi, yet another local painter. At that time, it was not acceptable for single women of their class to travel unchaperoned to any of the major Italian art centers. Sofonisba's sister Elena eventually became a nun. Another sister, Lucia, who was taught by Sofonisba, became an accomplished painter as well, though she died at an early age and thus did not achieve the international status and celebrity that Sofonisba enjoyed.

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Because Amilcare Anguissola was eager to have Sofonisba trained by the finest living artist in Italy, he corresponded with Michelangelo (1475–1564), asking the famous artist for drawings that Sofonisba could copy in oil paint and then return for Michelangelo's criticism. One of Sofonisba's drawings in response to a challenge from Michelangelo is *Boy Pinched by a Crawfish*. The drawing, in the Galleria Nazionale de Capodimonte in Naples, depicts a smiling girl, her arm around a young, crying boy. The drawing was presented as a gift to Cosimo de Medici, the Duke of Florence. Many other artists saw the drawing and were inspired to make copies of it, including Caravaggio (ca.1571–1610), who responded to Anguissola's drawing with *Boy Bitten by a Lizard*.

Sofonisba Anguissola painted many portraits of her family. She is credited with helping to create the portrait conversation painting, a type of group portrait that gained great popularity in later years. *Three of the Artist's Sisters Playing Chess* (1555), in the Muzeum Narodwe in Posnán, Poland, is a group portrait of Sofonisba's sisters Lucia, Minerva, and Europa. One of the sisters looks directly at the viewer, while another sister seems to be speaking to her. The third sister, smiling, looks over the chessboard.

In later years Anguissola painted many self-portraits; at least twelve self-portraits by her are known today. Anguissola painted herself playing a spinet, a small, square piano, in a 1561 oil painting. She painted herself in a variety of inventive poses—holding a book, holding a palette, playing musical instruments, and being painted by her teacher, Bernardino Campi. Anguissola painted more portraits of herself than any other artist between Albrecht Dürer (1471–1528) and Rembrandt (1606–1669). In 1559 she was invited to join the court of King Philip II of Spain, where she became one of the court portraitists in Madrid. Anguissola spent at least ten years there, painting the portraits of the royal family, including Queen Isabella. She married a Sicilian nobleman, Fabrizio de Moncada, in 1569. Shortly thereafter, she returned to Italy, laden with gifts from King Philip, and settled in Palermo with her husband. She died in Palermo on November 16, 1625.

Sofonisba Anguissola was a pioneer in the history of art as she was the first Italian woman artist to occupy a position of international renown. She was an exceptional portrait painter who enjoyed a highly successful and spectacular career. Her group conversation portraits inspired group portraits in subsequent centuries and her accomplishments prompted other talented women artists to follow in her footsteps.

Activity Sheet Name _____

SOFONISBA ANGUISSOLA

VOCABULARY: reputation, portrait, role model, pose

MATERIALS: paint brushes, construction paper or white drawing paper, tempera or acrylic paints, pencil, eraser

ACTIVITY:

1. As you learned in reading about Sofonisba Anguissola, she painted many portraits. She helped to create the portrait conversation painting which is almost like a photograph. It captures a moment in time.

2. Ask some friends or family members to pose while they are playing a game, eating a meal, or working on a project.

3. Sketch the group portrait with pencil on the paper of your choice. You can use either the construction paper or white drawing paper.

4. Once you are comfortable with the composition, begin painting with either tempera or acrylic paints.

5. Try to capture the moment, the sparkle in the eyes of the group members, the light on their skin and faces, and their facial expressions.

6. Do not forget to paint the meal, activity, or game in which the group is engaged. Also, do not forget to portray the energy of the group.

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Evaluation Name _____

THINKING ABOUT SOFONISBA ANGUISSOLA AND ME

Respond to four or more of the following questions/suggestions:

1. Describe your portrait painting. What is your group doing?

2. What do you want the viewers of your portrait to know about the group members? What do you not want the viewers of your portrait to know about the group members? Explain your answers.

3. Look at Anguissola's works. Describe in a paragraph one work you find very interesting. Tell the reader why you find the work interesting.

4. Pretend you could travel back in time to visit Anguissola. Would you sit for a portrait? How would you like to be portrayed? Explain your answers.

5. Anguissola was challenged by the famous master artist Michelangelo. Think of a famous person who is a master at something. How might this famous person challenge you? Explain your answer.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Rosa Bonheur (1822–1899)

In the 1800s, a time when men dominated the majority of professions, one of France's more successful and celebrated painters was a strong and independent-minded woman. This painter, whose works were esteemed for their accurate anatomical drawing of animals, was Rosa Bonheur (bo-nur).

Rosa Bonheur was born in Bordeaux, France, in 1822. Her full name was Marie Rosalie Bonheur. Her father was a landscape painter and drawing teacher; he instructed Rosa, as well as her three younger siblings, in drawing and painting. The four Bonheur children all became artists specializing in animal subjects. When she was a young teenager, Rosa often visited the Louvre Museum in Paris, where she and her family lived. She studied the works of the great masters; in order to strengthen her skills, she copied those works. By the time she was seventeen she was selling her copies and helping to support her family.

Throughout her childhood Rosa was fascinated with animals. At the age of ten she rejected an apprenticeship to a dressmaker, preferring instead to go to the forest, the Bois de Boulogne, and sketch the roaming animals there. Determined to accurately portray the animals she painted, Rosa studied each animal subject's anatomy with great patience and diligence. She often dissected animal parts she obtained from butchers and visited slaughterhouses to better study in detail the subjects which she captured so convincingly on canvas. So that she would not be scorned and ridiculed while she studied the anatomy of her animal subjects at slaughterhouses, horse fairs, and cattle markets, Rosa dressed in men's clothing. During the mid-1800s it was practically unheard of for a woman to visit these places; thus, Rosa wore men's clothing and cut her hair short so that she could work without interruption. Rosa remained an unconventional and fiercely independent woman throughout her lifetime. She never married, forming instead a long-lasting relationship with fellow artist Natalie Micas. Rosa was especially inspired, too, by the literature of George Sand, another prominent woman of the nineteenth century who wore men's clothing and who took a man's name as her own.

Rosa Bonheur's paintings were celebrated for their bold technique, color compositions, and the lively energized movements of her subjects across the canvas. She was very interested in drawing directly from nature and the effects of light in her work illustrate her careful observations of natural light and space. Her work *Red Oxen of Cantal*, a composition resulting from her studies of rural scenes in the French countryside, won her a gold medal by 1848. In June of 1865, the Empress Eugénie

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presented Rosa Bonheur the cross of the French Legion of Honor. She was the first woman artist ever to receive this coveted honor.

Bonheur received much acclaim and attention during her lifetime. She exhibited regularly at the annual Paris Salon until her retirement in 1853 to her château on the outskirts of the forest of Fontainebleau. Not only did Bonheur receive success in France, but also in Belgium, Portugal, Spain, and Mexico. Her strongly painted compositions received wide acclaim in England and America as well.

Perhaps Bonheur's most famous work, first exhibited in 1853, is her large painting entitled *The Horse Fair*. *The Horse Fair*, now hanging in the Metropolitan Museum of Art in New York City, is a dramatically strong and bold composition depicting a group of spirited horses actively dominating and surrounding the men who are trying to control them. The interplay of dark and light, the depth of the colors, and the movement of the realistically portrayed subjects, all combine to present a stunning and arresting work.

Rosa Bonheur was one of the more successful female painters in the 1800s. She diligently prepared for her life's work, conveying on canvas not only the energized and independent spirit of her subjects, but her own true spirit as well.

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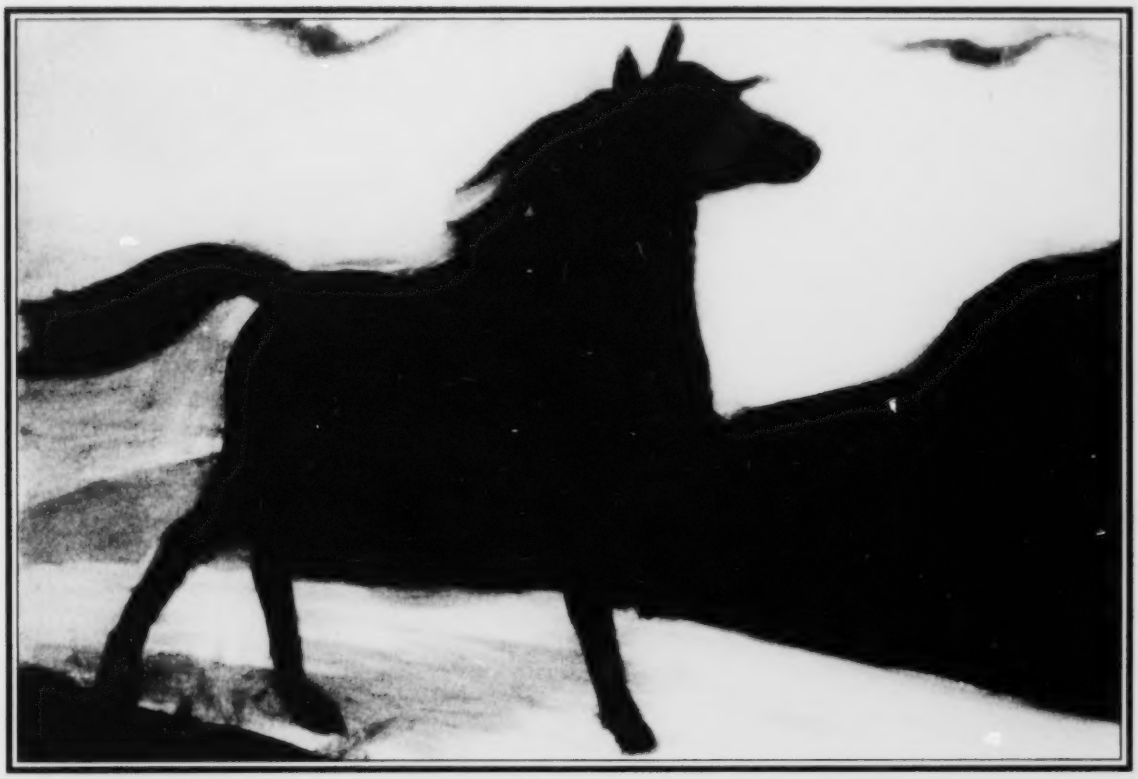
Activity Sheet Name _____

ROSA BONHEUR



VOCABULARY: anatomical correctness, dramatic, musculature

MATERIALS: live animal or photograph of one, sketchbook or sketch paper, pencil, eraser, colored pencils or chalk or oil pastels

ACTIVITY:

1. Look at Rosa Bonheur's work. Notice her skill at anatomical correctness, form, and the use of light and dark.

2. If you have a pet, live on a farm with animals, or can visit a zoo, study the form and anatomy of an animal. Be gentle and respectful to the animal.

3. If you cannot work from a live animal, study a good photograph.

4. Draw the form of the animal, paying close attention to anatomical correctness and musculature. Use your pencil to shade and create light and dark areas as well as texture and fur.

Evaluation Name _____

THINKING ABOUT ROSA BONHEUR AND ME

Respond to four or more of the following questions/suggestions:

1. Rosa Bonheur received much acclaim for her paintings of horses. Look at Bonheur's work *The Horse Fair* and at one of Deborah Butterfield's horse sculptures. What similarities and differences do you see between Bonheur's horses and Butterfield's horses?

2. If Rosa Bonheur were studying and painting today, how might her study of horses be less demanding? Explain your answer.

3 What sacrifices have you made in order to achieve something you have desired? Perhaps you got out of bed an hour early in order to practice an instrument for band tryouts, or you saved all of your baby-sitting money in order to donate it to a local charity.

4. Describe the process you undertook to complete your drawing. What was the most difficult part in completing your drawing? What was easiest? Explain your answers.

5. Many artists throughout the centuries have been fascinated with capturing animal and human figures. Rosa Bonheur studied both. Which other notable artists in this text concentrated on animals and/or human figures?

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Deborah Butterfield
(1949–)

Using a variety of found objects—chicken wire, rusty nails, deadfall sticks, driftwood, junk metal, and pieces of weathered boards—Montana artist Deborah Butterfield composes and constructs horse sculptures, lively with fluid movement, vitality, and graceful poise. For Deborah Butterfield, these figures suspended in motion or gesture, with gaps of open spaces within them, are metaphors for herself, brimming with human emotion. Butterfield uses the horse as her subject matter to express feelings and ideas. The horse may look heroic and elegant, or weary and burdened, depending upon its position, whether it is standing or lying down, and depending upon the materials used, be it straw or mud, steel or bronze.

Deborah Butterfield's collection of found objects began when she started cleaning her rural ranch property outside of Bozeman, Montana. Some of her earlier horses, for which she is well-known, were made from sticks and mud. Later, when she had the opportunity to work with bronze, one of the more traditional sculptural media, Butterfield created *maquettes* (small models in three dimensions) for her sculptural projects before casting them in bronze. One of her cast bronze horses, *Woodrow*, at the Walker Art Center in Minneapolis, Minnesota,looks as if it were made of weathered branches.

From the rusty nails to the driftwood, Butterfield imagined horses in motion, shaped and inseparable from the environment, the horses being literally made of the environment, made of these diverse materials gleaned from the land. These large sculptures—a chicken wire and lathe horse measuring 10' x 6' x 4' ; a scrap steel horse, *Ferdinand*, measuring 27" x 116" x 33"—become one with the environment, appearing, with their open and inviting postures, to have sprung naturally from the landscape of rural Montana. The elegant sculptures, sometimes cast in bronze (such as *Green Stick*, a figure made in 1993 measuring 35" x 46" x 13"), or sometimes painted and stained (such as Butterfield's corrugated sheet metal horse, part of a major work in collaboration with her husband, artist John Buck), continually evoke a quiet, sensitive fluidity.

Deborah Butterfield was born in San Diego, California, on May 7, 1949. She began drawing as a child. In college she studied ceramics, painting, and sculpture at the University of California at Davis, where she received both her undergraduate and graduate degrees. Her sculptures are celebrated in notable museums all across the United States and have been included in many important collections, such as the Art

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Institute of Chicago, the Walker Art Center in Minneapolis, the Metropolitan Museum of Art in New York City, the Whitney Museum of American Art in New York City, the Museum of Contemporary Art in Los Angeles, and the Israel Museum in Jerusalem, Israel.

In addition to receiving two National Endowment for the Arts fellowships and a Guggenheim award, Butterfield has had a major retrospective of her work at the Lowe Museum in Florida, and has had her work displayed in almost fifty individual exhibitions.

In 1986 Deborah Butterfield and her husband, John Buck, a wood-carver and painter, collaborated to produce a large scale work illustrating a story of their lives and their work together. While their artistic styles are very different, they both wanted to capture their thoughts and feelings about the nature of their fourteen-year marriage and their relationship with their first child, Wilder. *Butterfield / Buck: A Collaboration* consists of six major components composed of a variety of materials (canvas, acrylic paint, wood, and steel) and mediums (drawing, painting, and sculpture). The piece, acquired for the Billings, Montana, Yellowstone Art Center's growing collection of Montana art, measures a vast 102" x 318" x 66". In front of a large, three-part painting with a striking black, green, and iron-red section, three sculptural figures are placed: a large, red-brown wood and metal sphere, a black, standing, angular figure with three balls extended on rods orbiting its head, and Butterfield's signature piece, a massive horse composed of pipe and corrugated sheet metal placed in front of the iron-red expanse of the painting.

The horse, painted and stained with transparent red pigment, appears to be on the brink of movement with its head slightly bowed, and its back slightly bent, indicating the horse is about to move forward.

While the materials Butterfield uses to shape her horse sculptures are unusual, yet common, and are often leftover debris found in her studio or outside littering the landscape of her ranch, she manages to elegantly capture equine beauty, movement, and spirit. Through her powerful works of art, she is able to convey a vision of her world, capturing both her mental and physical environments in the stark and sensitive portrayal of her horses.

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Activity Sheet Name _____

DEBORAH BUTTERFIELD

VOCABULARY: ceramics, cast bronze, metaphor, equine sculpture, armature, assemblage, subject, streamlined

MATERIALS: found materials of your choice: sticks, wire, air-drying clay or mud, pipe cleaners, cardboard, cloth, wood, leather, rubber, etc.

ACTIVITY:

1. Find and study at least three samples of Deborah Butterfield's equine sculptures.
2. Observe the many different materials Butterfield uses to depict her horses and the grace, beauty, and sensitive attention she gives to form and line.
3. Select a figure, either human or animal, and depict it sculpturally.
4. Use some of the found materials suggested or think of your own.
5. Like Butterfield, form your sculpture from the inside out. Use glue, wire, staples, or tape to hold your sculpture together.
6. Think about the line and gesture of your form. Will it stand, sit, or lie down? Will it be active or passive? Will it be massive and bulky or streamlined and thin?

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Evaluation Name _____

THINKING ABOUT DEBORAH BUTTERFIELD AND ME

Respond to four or more of the following questions/suggestions:

1. Why do you think Butterfield concentrates primarily on horses? What do her horses express? Explain your answers.

2. What subject matter did you choose for your sculpture? What materials did you use to sculpt your form? Explain your answers.

3. Did you find this activity to be more challenging than the others? Why or why not? Explain your answer.

4. In Butterfield's work, we can see how common materials can be transformed into powerful sculptures. Many of the sculptures convey different feelings. Select a horse of Butterfield's that intrigues you and write a short story about it.

5. Describe the differences among sculpture, drawing, and painting.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Rosalba Carriera
(1675–1757)

The Venetian painter Rosalba Carriera was one of the more influential and successful European painters of the eighteenth century. She invented the techniques of pastel portraiture and miniature painting on ivory. In addition, in France and Italy, Carriera was one of the originators of the rococo style of painting, a delicate and decorative style characterized by lively colors and very strong emotional content. She served as a role model for many other masters of portrait painting who followed in her footsteps.

Rosalba Carriera was born in Venice, Italy, on October 7, 1675, to Andrea Carriera, a clerk, and his wife, Alba Foresti, a lace-maker. It is believed that Rosalba learned the art of lace-making from her mother before turning her attention to decorating the ivory lids of snuffboxes for the tourist trade. Tourists, visiting Italy from Germany, France, and England, eagerly bought these inexpensive painted snuffboxes. The snuffboxes were generally oval in shape and made of ivory; watercolor painting decorated both the inside and outside of the boxes. By 1700 Rosalba was selling these miniatures, and for the rest of her life, she had more requests for her work than she could fulfill. She became enormously popular and successful. She was a prolific artist whose work greatly appealed to the public. Carriera also honored many commissions for her work from various members of European royalty. In fact, the largest collection of her works, both her pastel portraits and her miniature paintings on ivory, was collected by Augustus III, elector of Saxony and King of Poland.

While Rosalba achieved great success and recognition throughout her lifetime for her superbly and delicately painted miniatures, she is best-known today for another technique she invented: pastel portraiture. Her choice of pastel chalks was a new and original media for portraits. Her chalk work skillfully and deftly captured the very character of her subjects in a flattering light. Rosalba's ability to execute charming, complimentary images of her subjects was especially important during an era when portraits served the purpose that photographs do today. In fact, when fathers in the upper classes wanted to attract eligible suitors for their daughters, they circulated flattering portraits of them.

Rosalba was also known for her brilliant and refined sense of color. With deft and graceful brushwork she was able to convey light, space, and texture with tiny dots, squiggles, and blotches. One of her first formal pastel portraits was of the French King Louis XV as a boy. In this 1720 portrait, one can see the individual strokes of the

chalk. The face of the king is gracefully detailed while the rendering of his hair, jacket, and cravat is freer and more spontaneous. This portrait, in the Museum of Fine Arts in Boston, was a remarkable and greatly admired achievement. In recognition of her superb work, Carriera was honored with an invitation to become a member of the French Academy. This was a great recognition, particularly for a foreign woman. In Paris she was frequently entertained by members of the royal court and by prominent and influential citizens of Parisian society. Rosalba, though she was an accomplished violinist and conversationalist, grew weary of the social whirlwind in which she was immersed and so returned to Venice in 1721, where she remained for most of the rest of her life.

Because pastel portraits, like the one of Louis XV, are too fragile to be lent to traveling exhibitions, Carriera's work can more easily be represented by her miniatures. Her *Portrait of Robert, Lord Walpole* is one of her finer and better preserved miniatures. Painted around 1725, the ivory snuffbox, measuring approximately 3¼" x 2¼", is on display in London's Victoria and Albert Museum. The brilliant, luminous watercolor painting displays Carriera's fine sense of color and detail as well as her remarkable powers of observation.

The very precise and often painstaking control and effort necessary in miniature painting eventually took its toll on Carriera. The eyestrain involved in this work may well have contributed to her loss of sight in 1746. In 1749, she underwent several unsuccessful operations to save her sight. Carriera died on April 15, 1757, spending the last years of her life blind and suffering from periods of intense depression.

Rosalba Carriera was one of the few women artists in the eighteenth century to achieve international success and fame. In European court and aristocratic circles she was very popular. Her flattering and original portraits of the upper-class patrons who supported her not only made her a celebrity, she also became a direct and powerful influence for other portrait painters who wished to follow her lead.

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Activity Sheet Name _____

ROSALBA CARRIERA

VOCABULARY: pastel chalks, miniatures, rococo, rendering

MATERIALS: pastels or colored chalks, manila or newsprint paper, pencil, eraser

ACTIVITY:

1. Carriera was commissioned to paint and draw portraits of people who were powerful and wealthy.

2. Think of some people you may know who were/are influential and powerful because of the work they do. Perhaps you may know a teacher, religious leader, community member, or peer who is working hard for the good of all people and the community.

3. Draw a pastel portrait of this person either from life or a photograph. Use your pencil first to draw the composition.

4. Use the pastels or colored chalks to show color, texture, light, and details.

5. You can decide if you want to depict this person actively involved in the work she/he does or in a still pose.

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Evaluation Name _____

THINKING ABOUT ROSALBA CARRIERA AND ME

Respond to four or more of the following questions/suggestions:

1. Describe your portrait in terms of composition, line, form, value, and texture. Do you think you will use this medium again? Why or why not?

2. Write a paragraph describing the special work done and contributions made by the person you portrayed.

3. Carriera was honored with a membership to the French Academy for her work. For what achievement would you like to be honored and what honor would you like to receive? Explain your answers.

4. Experiment with pastel chalks on different papers. Choose any kind of paper you want and convey light, volume, form, and texture with dots, dashes, lines, and squiggles. Look to Carriera's work for inspiration.

5. Find a small circle, oval, or square of cardboard or posterboard. Paint a miniature portrait of the person of your choice using watercolor paints and brushes.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Janet Fish
(1938–)

Inspired by the Dutch still-life masters of the seventeenth century who, with remarkable craftsmanship, revealed the dazzling beauty within ordinary, commonplace objects, Janet Fish has made her own mark as a master of the still life genre, concentrating particularly on the refractions and reflections of light in a variety of glassware. Fascinated by the study of light and its ability to transform appearances and alter color and atmosphere, Fish began in 1971 exploring the play of light on translucent containers. She typically arranged crowded groups of glassware such as fruit jars, gin bottles, tumblers or goblets, and then depicted them on canvas, in a frozen and tight focus, so realistically that it looked as if the entire arrangement were a photograph rather than, in actuality, an oil painting on canvas. Because of her astounding craftsmanship in depicting inanimate objects as realistically as if they were objects in a photograph, Janet Fish is known as one of the twentieth century's foremost photo-realists. Her style of painting is thus known as photo-realism, a style which particularly flourished in the 1970s and which depicts in exacting realistic detail, ordinary household objects, scenes, or people. The visual images displayed on the canvas surface are flat and devoid of any discernible brushwork, suggesting not an oil painting, for example, but rather, a glistening photograph.

Like many artists before her, a love of learning and creativity was cultivated within Fish's family when she was a young child. Janet Fish was born in 1938 in Boston, Massachusetts, and grew up in New England and Bermuda. Her grandfather, Clark Voorhees, an impressionist painter, and her mother, Florence Fish, a sculptor, greatly inspired both her and her sister, Alida Fish, a photographer. Janet Fish went on to attend Smith College in North Hampton, Massachusetts; the Skowhegan School of Painting and Sculpture, in Skowhegan, Maine; and Yale University, in New Haven, Connecticut. In 1963 she received her Master of Fine Arts from the Yale University School of Art and Architecture. The recipient of several awards, honors, and grants, Fish has also had several solo exhibitions of her work across the country, including the Columbia Museum of Art in Columbia, South Carolina, and the Delaware Art Museum, in Wilmington, Delaware. She is currently represented by the Robert Miller Gallery in New York.

In the 1970s, Fish's compositions were largely devoted to studies of glass containers and the play of light colorfully dispersed across the surface of the canvas. Her 1972 work entitled *Three Pickle Jars*, measuring 30" x 42", convincingly captures in a close-up view the luminosity of three sparkling Mason canning jars. A 1974 oil on

canvas measuring 4'6" x 6', entitled *Eight Water Glasses Under Fluorescent Light*, features again, in a tightly focused, close-up view, the shimmering and sparkling effects of water and light trapped within transparent glass. *August and the Red Glass,* a 1976 composition, introduces more vibrant colors—red, blue, pink, green, yellow—and various shapes of glassware shining brilliantly on a shimmering, reflective surface.

In the 1980s, Fish depicted more of her still lifes from a distance, and light no longer became her principal subject. She introduced flowers and a brighter variety of patterns, shapes, and color in her work. *Kara*, a 1983 oil on canvas in the Museum of Fine Arts in Houston, Texas, was one of Fish's first paintings to include a human figure. In *Kara*, Fish features a young woman in thoughtful repose, her chin held in the cup of her hand, propped by an elbow resting on a table strewn with books, wrapping paper, ribbons, a bowl of candy, a pair of gloves, and a pair of high-heeled shoes. In the young woman's other hand she holds a letter; a vase of yellow and orange lilies and pink delphiniums rests beside her.

The complexity of color and composition is also evident in a vibrant kitchen breakfast scene entitled *Eggs and Cereal* (1985). A large vase of flowers, a folded newspaper, a glass tumbler, cereal bowls, and spoons are scattered across a sunny, summery-looking kitchen table; a wallpaper dotted with butterflies serves as a busily patterned backdrop.

The seemingly random clutter of inanimate objects in Janet Fish's very contemporary still lifes may have roots in the evocative array of objects present in the work of Dutch still-life artists Clara Peeters (1594–ca.1657), one of the pioneers of a type of still life painting known as the "breakfast" or "banquet" piece; Maria van Oosterwyck (1630–1693), whose selection of objects held particular meaning and significance and whose still lifes took on great intellectual and literary form; and Rachel Ruysch (ca.1664–1750), one of the finest flower painters in Holland in the seventeenth and eighteenth centuries.

It is not difficult to see the influence of seventeenth century Dutch still lifes or banquet pieces on the work of twentieth century still life artists such as Janet Fish. This connection, spanning over three hundred years, underscores the importance of our knowledge and understanding of the history of art and of the lives and works of others who have unwittingly offered encouragement and inspiration.

With remarkably vivid color and light, Janet Fish has revealed the brilliant beauty present in the most ordinary of objects.

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Activity Sheet Name _____

JANET FISH

VOCABULARY: still life painting, positive and negative space, composition, form, harmony, photo-realist

MATERIALS: 18" x 24" sheet of posterboard or white drawing paper, brushes and tempera paints or colored pencils, pencil, eraser, still life objects

ACTIVITY:

1. Find and study at least three examples of Janet Fish's paintings.

2. Observe the way Fish arranges her composition and uses form, color, positive and negative space, and patterns.

3. Select some still life objects that are of interest to you, perhaps a unique lamp, some sea shells, flowers, or fruit, a favorite toy, a piece of fabric, or whatever you wish. Be sure to include a piece of glassware like Janet Fish does.

4. Arrange your still life objects in a pleasing composition. Think about form, texture, positive and negative space, shadows, reflection, harmony, and visual interest.

5. Draw out your still life first, then paint it or use the colored pencils. Observe carefully each form and its relationship to the other forms around it.

6. Sign your still life artwork.

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Evaluation Name _____

THINKING ABOUT JANET FISH AND ME

Respond to four or more of the following questions/suggestions:

1. Why would an artist such as Janet Fish choose to paint a still life when she could photograph the object? Explain your answer.

2. Describe your still life and why you chose the objects you did. How are your forms, composition, patterns, and positive and negative spaces similar and different from Fish's? Explain your answer.

3. Write a short story about your still life with each of the forms and objects as a character. Who are they? What are their relationships to each other?

4. When Janet Fish thinks her work is finished, she will hang it on the wall and study it while doing household chores. How do you know when your painting is finished? Explain your answer.

5. Compare one of Janet Fish's still lifes to Giovanna Garzoni's still life *Dish of Broad Beans*. Describe the similarities and differences between the two works.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Helen Frankenthaler
(1928–)

Mysteriously powerful abstract shapes of stained color inflected with sweeping gestural strokes describe the painting style of artist Helen Frankenthaler. Frankenthaler, a pioneer of the painting technique called soak-stain, gives her expressive large-scale paintings landscape titles. The beauty and power inherent in the forces of nature are captured in abstract form in Frankenthaler's paintings. The shapes and forms on her stained canvas paintings are created by pouring oil paint thinned with turpentine directly onto the raw surface. Frankenthaler, working from all four sides of the canvas, achieves a lyrical, almost watercolor-like effect with her paints as they soak into the raw, white canvas. Once the canvas is soaked with color, texture is eliminated and the flatness of the canvas is accentuated. The placement, shapes, and colors in her paintings create a feeling of airiness as well as energy.

The daughter of a New York state Supreme Justice, Helen Frankenthaler knew by the age of sixteen that she wanted to become an artist. She attended an elite, private school in New York City and then attended Bennington College in Vermont, where she painted in a Cubist style. After her graduation in 1949, Frankenthaler returned to New York where she was introduced to the leading artists of abstract expressionism. Frankenthaler became inspired by the work of Mark Rothko (1903–1970) who helped to transform action painting, popularized by Jackson Pollock (1912–1956), into a style known as color-field painting, in which the canvas is stained with thin washes of paint. From Rothko's example, Frankenthaler invented the "soak–stain" technique. Her stained canvas technique was soon adopted by other artists, including Morris Louis and Kenneth Noland, who developed their own staining techniques in the late 1950s, and Paul Jenkins, a gifted abstract expressionist who went on to develop a new variation on the theme of color-field painting by controlling the flow and density of the paint.

A leading figure in the abstract expressionist style, Frankenthaler used abstract forms to evoke forms in the natural world. Frankenthaler's lyrical forms and harmonious colors seem to float across the canvas in undefined space. Colors run into one another and forms overlap in a controlled and well-balanced composition. One of Frankenthaler's most significant works, *Mountains and Sea*, painted in 1952 and on extended loan from the artist to the National Gallery of Art in Washington, D.C., is a stretch of nearly ten feet of canvas covered with seemingly spontaneous drips and splatters. Inspired by the scenery during a trip to Nova Scotia, the painting is not a literal rendering of the mountains and sea. While one cannot pinpoint the mountains

and water in the painting, one can, however, absorb the light and color and sheer immensity of the landscape.

During the 1960s, Frankenthaler continued to explore the possibilities of color and shape on large-scale paintings. In 1963 she switched from using oil paints to acrylics, a medium which more readily "floods" across the surface of a canvas. Thin transparent washes of powerful color and controlled shape, like the forces of nature, distinguished such works as *Pre-Dawn*, painted in 1965, and *Flood*, painted in 1967. In *Pre-Dawn*, the acrylic colors seem to radiantly glow on the 6' 3¾" x 4' 7⅞" canvas. The pink, orange, red, and yellow hues of a very early morning overlap and flank a streak of stark blue.

In *Flood*, swirling areas of color sweep across nearly twelve feet of canvas. The washes of color suggest the water (blue), land (green), and sky (mustard yellow and hot pink) rolling across the upper half of the canvas. In the upper left, a darker, smaller area suggests an approaching storm. The viewer is easily enthralled by the sheer immensity and splendid color of the painting. *Flood* is in the collection of the Whitney Museum of American Art, in New York, where in 1969 Frankenthaler was given a major retrospective.

Frankenthaler's unique color sensibility, her harmonious and lyrical well-balanced compositions, and her innovative and highly influential painting technique have secured her place in the history of modern art.

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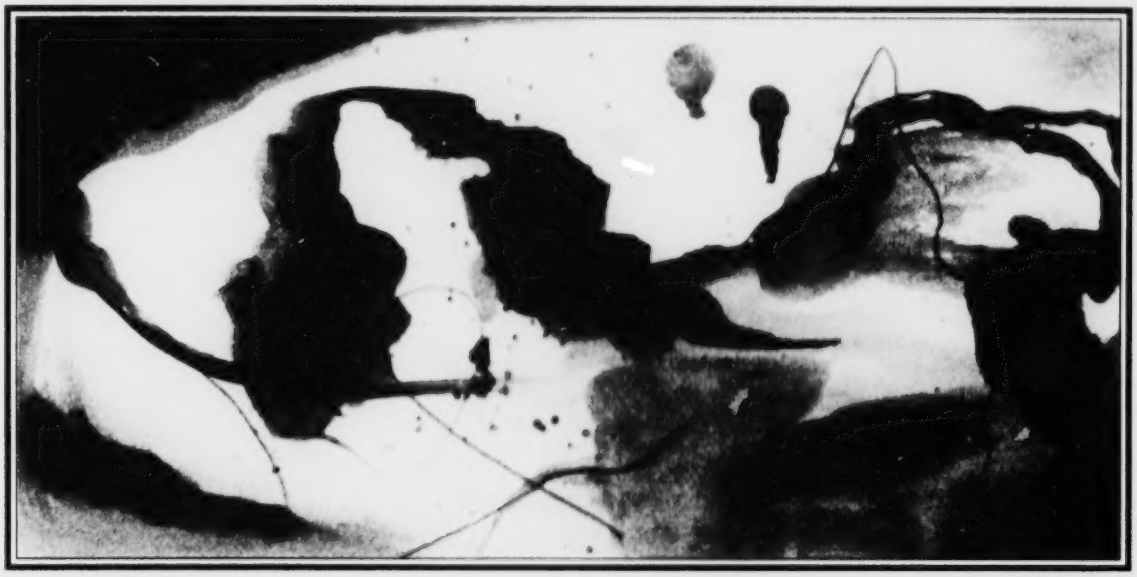
Activity Sheet Name _____

HELEN FRANKENTHALER



VOCABULARY: nebulous, spontaneous, abstraction, imagery, soak-stain technique

MATERIALS: a 24" x 36" (approximately) sheet of white paper or posterboard, tempera paints, brushes, a variety of cans or bowls of water

ACTIVITY:

1. Find and study at least three examples of Helen Frankenthaler's paintings.

2. Observe the way Frankenthaler creates form and space through her soak-stain technique. Also observe the freshness her paintings have because of their spontaneity, freedom, and non-contained energy.

3. Create a spontaneous painting by allowing watered down tempera paints to flow across your paper surface. Some colors will stain and set, others will flow off the edge and on top of other colors.

4. Be aware of the movement of the paint and let it define space and form. You may want to tip or rotate your paper surface to free the movement of the paint.

5. Remember, no drawing or planning needs to be done first. Keep your painting fresh and fluid.

6. Let your painting dry and sign your name.

Evaluation Name _____

THINKING ABOUT HELEN FRANKENTHALER AND ME

Respond to four or more of the following questions/suggestions:

1. Describe the forms and spaces you see in your painting. Explain the reason you were surprised, pleased, or disappointed with your painting.

2. Explain why you prefer or do not prefer this spontaneous soak-stain technique.

3. How do you think Frankenthaler contributed to the world of art? How does her work vary from other artists you have studied thus far? Explain your answers.

4. Turn your painting upside down and sideways. Does it change at all? What new forms and spaces do your see? Why is it important to view artwork, people, places, and situations in different ways? Explain your answers.

5. Describe an art technique you have created or would like to try. Perhaps you have discovered the process of dipping golf balls in paint and rolling them on your paper. Describe your new technique here.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Giovanna Garzoni (1600–1670)

Giovanna Garzoni enjoyed a considerable reputation in seventeenth century Italy for her beautiful watercolor studies of plants and animals on vellum. Vellum, treated calfskin, kidskin, or lambskin suitable for writing or painting surfaces, was Garzoni's favorite medium; only one oil painting by her hand is known to exist. That oil painting, *Holy Family*, signed by her when she was only sixteen years old, is also indicative of her artistic precocity. While documented information on Giovanna Garzoni's life and work is scant, her known works are beautifully simple studies in subdued color schemes depicting plants rare in Italy, like tulips, and edible delicacies, such as broad beans, figs, pears, peaches, plums, and grapes.

Garzoni was famous in many Italian cities for her miniatures, a term then used to describe watercolor works on vellum. She painted religious works, portraits, and studies of plants and animals. It is believed that Garzoni learned to paint in Florence and that she was influenced by the painter Jacopo Ligozzi (1547–1626) as her studies of plants and animals are stylistically similar to his. She was supported and patronized in Florence by the royal Medici family in the 1630s and 1640s. The Medici brothers, Grand Duke Ferdinand II and Cardinal Leopoldo, had various scientific interests as well as being renowned benefactors of the arts. Garzoni lived in Florence, which houses the largest collection of her works in the Palazzo Pitti, until retiring to Rome in 1654, a wealthy woman.

Though it was not highly unusual for male artists such as Leonardo da Vinci (1452–1519), Raphael (1483–1520), and Michelangelo (1475–1564) to remain single throughout their lifetimes, it was rather extraordinary at the time for a woman to decline marriage. Giovanna Garzoni and the Dutch flower painter Maria van Oosterwyck (1630–1693) were two highly acclaimed female artists who chose to do so. Garzoni's very independent spirit enabled her to do what her male contemporaries did: Garzoni traveled, searching for instruction and higher learning, to Venice, Naples, and Rome.

In Rome she was a member of the Accademia di San Luca, an art academy to which she left all her possessions when she died in February 1670. In addition, she left the Academy some money with the condition that they erect a monument in their church to honor her memory; the monument was finally set up in 1698. Garzoni's album of twenty-two studies of insects, fruits, and flowers is also owned by the Accademia di San Luca. Her studies of plants, simple yet elegant compositions in

subdued colors, are among the finest botanical illustrations of the seventeenth century. Towards the end of Garzoni's life, a young woman living in Germany was beginning to extensively pursue studies of art and science in highly distinguished botanical illustrations. It is not known whether Garzoni's works were familiar to Maria Sibylla Merian (1647–1717), though the two artists are strongly connected through their artistic subject matter and their keen inquiry of science blending with art. Both seventeenth century artists, wonderfully adept at portraying contrasts in a variety of shapes and textures, adopted the medium of watercolor on vellum.

Soft and subdued colors depict a dish of fresh, raw broad beans set in the center of the painting *Dish of Broad Beans*, a work now in the Palazzo Pitti in Florence. In the forefront of the painting are several beans without their shells, a reddish-pink flower, and sprigs of green leaves. A similar composition, also a tempera on parchment, entitled *Dish of Grapes with Pears and a Snail*, again illustrates Garzoni's blending of scientific drawing with still life. A large snail is placed on an undefined surface upon which rest bunches of grapes and two pears. The painting, probably acquired by the Medici family in the seventeenth century, is also part of the collection of the Palazzo Pitti.

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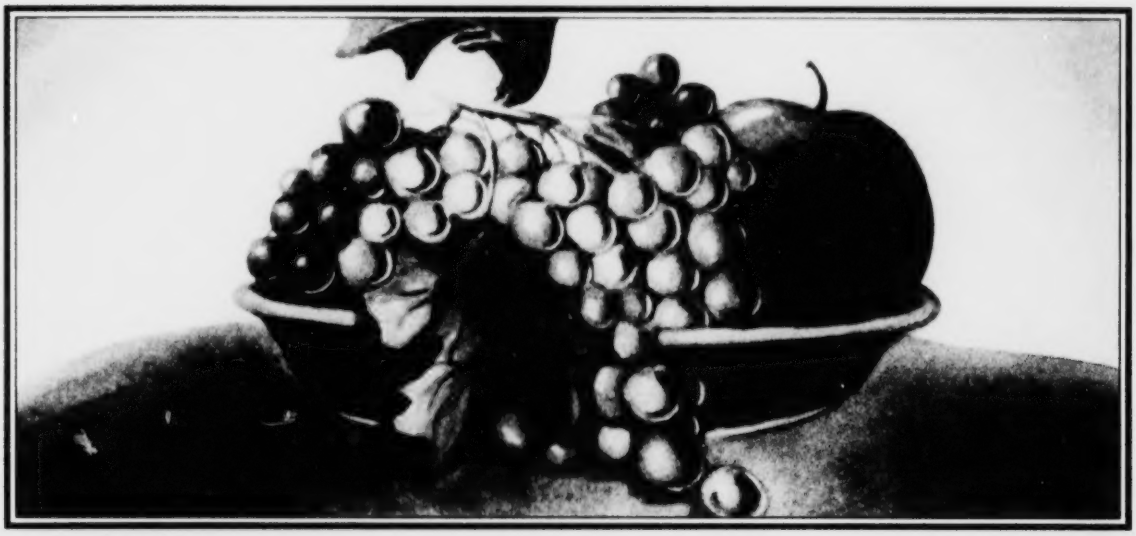
Activity Sheet Name _____

GIOVANNA GARZONI



VOCABULARY: vellum, subtle, scientific, studies, shading

MATERIALS: two sheets of 9" x 12" white or beige drawing paper, pencil, eraser, colored pencils

ACTIVITY:

1. Look at the still life paintings of Giovanna Garzoni and Maria Sibylla Merian. Look at their different styles.

2. Garzoni's style is more subtle, and her forms are softer and rounder. Merian's style is more scientific, and her line is more detailed.

3. Find and arrange fruit, vegetables, or objects from nature into a still life.

4. On one of the sheets of paper, draw and color the still life in the style of Garzoni. On the other sheet, draw and color the same still life in the style of Merian.

5. Do your best to use line and details for the scientific style of Merian and soft forms and shading for the style of Garzoni.

6. When you are done with both drawings, tape the two sheets side by side with the tape on the back side.

7. Sign your drawings.

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Evaluation Name _____

THINKING ABOUT GIOVANNA GARZONI AND ME

Respond to four or more of the following questions/suggestions:

1. What did you notice about the two drawings when you taped them together? Explain your answer.

2. Look around at your home and its contents. Draw one of the rooms or spacial areas in either the style of Garzoni or Merian.

3. If you tried the suggestion in number two, describe your drawing. Would you like to live in that style of environment? Explain your answer.

4. Why do you think scientific studies are important? Explain your answer.

5. If you could reach into a Garzoni still life and touch grapes, beans, birds or leaves, how do you think they would feel to you? Describe your answer.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Harriet Hosmer (1830–1908)

American Harriet Hosmer was one of the few women sculptors in the nineteenth century to create famous and popular works of classical subjects employing realistic details. Along with Edmonia Lewis (1845–ca.1900), a sculptor whose African American and Native American heritage was reflected in her work, Harriet Hosmer was one of the artists among the group dubbed in 1903 the "White Marmorean Flock" by the well-known American novelist Henry James. While the name itself is considered belittling ("marmorean" means of or like marble), it is still used today to identify the group of American women who established studios in Rome and who created works of white marble sculpture. The sculptors of the White Marmorean Flock adapted a neoclassical style for their works, inspired by the sculpture of antiquity. The White Marmorean Flock set a historical precedent, as their actions and abilities allowed other women to become successful professional sculptors, in a time when the majority of women's attempts and achievements in the fine arts, such as painting and sculpture, were thwarted.

Harriet Hosmer was the best-known figure of the White Marmorean Flock. She began her training in the United States and studied anatomy at the Saint Louis Medical College. She was one of the first of a group of American women to establish a studio in Rome, where she arrived in 1852. Italy, but Rome especially, was very attractive to both men and women sculptors from United States. In Italy they had access to the famed sculpture of antiquity which they could study firsthand. The American sculptors also had access to the famous marble quarries of Carrara which provided their materials. More importantly, though, were the numerous skilled artisans in Italy who could work the marble and make replicas for the sculptors, enabling them to fill their various commissions on demand. There exist, for example, about twenty versions of Harriet Hosmer's work entitled *Puck*. The Prince of Wales owned one of them. In addition, the group of American women in Rome were welcomed by an international community of artists who respected their choice of work. The members of the White Marmorean Flock found it much easier to work in an environment free of the restrictions that were imposed upon women in Victorian American society. With this respect and freedom, combined with inexpensive living costs, Rome remained a very attractive choice for American sculptors. After Harriet Hosmer's arrival in Rome in 1852, Louisa Lander, Edmonia Lewis, Emma Stebbins, and Anne Whitney arrived and established sculpture studios in Italy in the 1850s and 1860s.

Hosmer's graceful marble statue *Beatrice Cenci* (1853–55) is considered one of the more beautiful works by an American neoclassical sculptor. The expressive, grace-

ful figure of a young woman reclines on a hard, stone slab. Soft folds of draping fabric envelop her body. The figure, her head resting upon her hand which is supported by a pillow, represents the heroine Beatrice Cenci who in 1599 was executed for her involvement in the murder of her evil father. Several works of art were inspired by this story as well as a verse drama written by the nineteenth century romantic poet Percy Bysshe Shelley. Hosmer depicts Cenci fast asleep, her free hand loosely clasping a rosary. *Beatrice Cenci* is at the Mercantile Library of St. Louis in St. Louis, Missouri.

Zenobia in Chains, an 1859 marble sculpture in the Wadsworth Atheneum in Hartford, Connecticut, is considered Harriet Hosmer's most famous statue. The figure of Zenobia, the queen of Palmyra who in 272 A.D. marched in chains through the streets of Rome following the defeat of her army, stands upright, regal and noble in bearing. Hosmer presents Zenobia as a captive who accepts her defeat with courage and dignity and it is because of these admirable characteristics that Zenobia is regarded as a female role model from the classical past. The statue of Zenobia stands forty-nine inches tall. Her hands are chained together and her gown and cape clothe her figure in graceful folds. The statue of Beatrice Cenci is more graceful, fluid, and elegant compared to the dignified and noble reserve the figure of Zenobia presents. Harriet Hosmer's selection of two strong and courageous women from the classical past mirrors her own selection of a profession in which she made, as a woman and a sculptor, unique and significant contributions.

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Activity Sheet Name _____

HARRIET HOSMER

VOCABULARY: heroine, neoclassical, commission

MATERIALS: sketch pad*, pencils, eraser

ACTIVITY:

1. Look at the works of Harriet Hosmer. Notice the graceful fluid forms.

2. Think of women either in history or present day that you consider heroines. Perhaps these women faced great struggles and overcame them, or they pursued and achieved great goals. They do not have to be well known women.

3. Select three women as subjects and design a sculpture of each one. Consider their form, dress, and pose.

4. Sketch each figure in your sketch pad on a separate page. Use lights and darks so each figure has form and volume. Do not forget to draw what the sides and back will look like. Title each sculpture.

* You can make a sketch pad. Gather several sheets of white drawing paper and staple along one edge of the papers to gather and bind them.

Evaluation Name _____

THINKING ABOUT HARRIET HOSMER AND ME

Respond to four or more of the following questions/suggestions:

1. Write a short story about each of the women whom you selected as subjects for sculpture.

2. Explain why it was very challenging to sculpt drapery out of marble.

3. How might Hosmer's artistic life have been different if she had not gone to Rome? If she had stayed in the United States, would she have had the freedom to explore and pursue sculpture? Explain your answers.

4. In your art activity, why did you select these three women in particular? Describe the form and presence of each. Are they appropriate? Explain your answers.

5. Compare and contrast Käthe Kollwitz's figures with Hosmer's. How are they different and/or similar?

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Frida Kahlo
(1907–1954)

Frida Kahlo (free-da kah-lo) remains Mexico's best-known woman artist even though she has been dead for over forty years. Many of her visually arresting and vibrantly colored works exist today in private collections, but those paintings which are accessible for public viewing in the Museum of Modern Art in New York City, in the San Francisco Museum of Art, and the Frida Kahlo Museum in Mexico City, are admired by an audience from around the world. Through her art, Frida Kahlo expressed her psychological and physical pain in vivid and intensely revealing self-portraits. Her paintings, in essence, are a personal diary of her remarkably passionate life.

Magdalena Carmen Frida Kahlo y Calderon was born on July 7, 1907, in a bright blue stucco house in Coyoacán, a village an hour away from Mexico City. Each room of the house opened onto a courtyard filled with lush plants and trees. Frida's father was Wilhelm Kahl, a Hungarian-German Jew, who at nineteen came to Mexico to start a new life. When Frida's father arrived in Mexico City, he changed his name to the Spanish sounding Guillermo Kahlo. He eventually became a photographer (and became famous as Mexico's first official photographer) and was an amateur painter and philosopher as well. Frida and her father had a very close and loving relationship. He taught her about many of his interests—rocks, insects, flowers, birds, and of course, art photography. Frida's mother, Matilde Calderon, was of Mexican-Indian and Spanish descent. She taught Frida and Frida's three other sisters how to cook, sew, embroider, and clean, things young Mexican girls at the time were supposed to know.

Frida was a very bright and beautiful child. She was very lively and often mischievous. But when she was six years old, she was stricken with polio, and the disease confined her to her room for nine months. It also left her right leg shorter and thinner than her left one and this made her feel self-conscious and uncomfortable. During the time she was confined to her room, she created an imaginary friend so she wouldn't feel so lonely. Years later, in a 1939 oil painting entitled *The Two Fridas*, this imaginary friend became a character in the painting. In the painting, now in the Museum of Modern Art in Mexico City, two women who look just like Frida sit on a bench, holding hands.

When she was fifteen, Frida entered the best preparatory school in Mexico, the National Preparatory School in Mexico City. Because she was very bright and spirited, she quickly became part of a nine member club, a group of seven boys and two girls, named Cachuchas. The group was notorious for its pranks and sometimes their

mischief got them into trouble. In the group was Alejandro Gomez Arias, a boy a few years older than Frida who became her first boyfriend. In later years, Alejandro Gomez Arias became distinguished as one of Mexico's intellectual leaders. During this time, too, Frida met the most famous painter in Mexico and one of the more famous in the world. The painter Diego Rivera, a very large and imposing man, had come to Frida's school to paint a mural in the auditorium. Frida immediately became infatuated with Diego and his work.

In 1925, during her senior year at the Preparatory School, Frida was making plans to attend medical school to become a doctor. However, a bus in which she and Alejandro were riding was hit by a trolley car. The bus was stretched, crushed, and pushed against a wall. Alejandro was thrown under the trolley and did not suffer serious injuries, but Frida was thrown from the bus and a steel handrail pierced her abdomen. In addition, Frida suffered a broken spine, collarbone, and pelvis. Two ribs and her right leg were broken; her right foot was also crushed. She was not expected to survive her injuries, but Frida was strong and determined. During her two years of recovery she began to paint. Her father lent her a box of oil paints and her mother had a special easel built for her so that she could paint her friends and family while lying in bed.

Frida then decided to show some of her paintings to Diego Rivera. He was impressed not only with the originality of her work, but with the young woman herself. Soon after meeting again, they married, on August 21, 1929.

Diego had a great deal of influence on Frida. She began to paint more seriously and based her style on popular Mexican art. While Diego was famous for his very large public murals, Frida's paintings were small and very personal. In her art, she began to depict her life in revealing self-portraits. One of her self-portraits, *Fulang-Chang and I* (1937), shows Frida surrounded by dense foliage, holding her pet monkey. Frida had many different pets and she often included them in her work. Another oil painting, *Escuincle Dog with Me* (1938), shows Frida in the elaborate native dress of Mexico that she was fond of wearing, sitting in a chair, her hands crossed in her lap, with her tiny dog at her feet.

Frida was very proud of her Mexican heritage and very much admired the popular native art of Mexico. One of the more popular forms of art was the *retablos* or *ex-votos*, small, intimate paintings on metal (usually tin), often found on church walls. The *retablos* or *ex-votos* were like specific thank-you notes to God, portraying an individual with an injury or illness and the saint responsible for helping that individual. Frida began painting on metal in the traditional *retablo* style. She painted her family tree on metal in 1936. This oil painting, *My Grandparents, My Parents and I*, is hanging in the Museum of Modern Art in New York City. Frida has drawn herself as a two-year-old child, holding a red ribbon that joins her with her parents above her, and her maternal and paternal grandparents above them in the upper left and right hand

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corners. Another self-portrait, painted in 1943, is also an oil on metal; *Roots* shows Frida lying on a bed of volcanic rock, from which little can grow. However, out of a hole in Frida's body, a large green vine grows, trailing over her reclining body.

Frida never fully recovered from her accident, despite dozens of operations to straighten her spine and fix her foot. For much of her life, Frida was in great physical pain. Because she often painted to relieve herself of some of her pain, many of her paintings show her torment and some are even a little frightening. Some of her paintings show her sadness and loneliness, too, as her marriage was not always very happy. However, Frida was a very strong and brave woman, and she persevered. Her work brought her much fame and recognition. She had major exhibitions of her work in New York, Paris, and Mexico City.

Eventually, Frida Kahlo's pain ended with her death on July 13, 1954. She died in the bright blue house in Coyoacán, the same house where she was born. To preserve his wife's legacy, Diego Rivera gave her house and its contents to the state as the Frida Kahlo Museum.

Frida Kahlo, a dramatic and triumphant woman, painted her dreams and nightmares, turning her pain into art.

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Activity Sheet Name _____

FRIDA KAHLO

VOCABULARY: surreal, autobiographical, symbolism

MATERIALS: 18" x 24" canvas board or posterboard, pencil, eraser, tempera, watercolor or acrylic paints, brushes, can of water

ACTIVITY:

1. Find and study at least three examples of Frida Kahlo's works.

2. Observe the way Frida Kahlo uses herself as a subject in her paintings. Also, observe the symbols that she uses to help illustrate her emotions, feelings, and pain.

3. Paint yourself in an autobiographical work that shows the way you feel in a certain situation. Perhaps you feel sad when you are ill, lonely when no friends are around you, or happy and safe in your home.

4. Draw out your painting first with pencil. Feel free to add surreal and symbolic elements to emphasize your feelings.

5. Paint with the tempera, watercolor, or acrylic paints and sign your name.

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Evaluation Name _____

THINKING ABOUT FRIDA KAHLO AND ME

Respond to four or more of the following questions/suggestions:

1. Describe your autobiographical work. What surreal and symbolic elements are in it? What is the subject? How is it composed? What are the feelings you show? Explain your answers.

2. Write a short story describing how Frida Kahlo might have felt on the day of the bus accident. Besides the physical pain she endured, what emotional agonies did she suffer?

3. How did her work help her to deal with the pain in her life? Explain your answer.

4. Do you think it was easy for Kahlo to expose her most private pain or do you think it was very difficult for her? Explain your answer.

5. Compare Kahlo's childhood to her adult life. Explain how it was different and/or similar.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Angelica Kauffman (1741–1807)

Together with Italy's Rosalba Carriera and France's Elizabeth Vigée-Lebrun, Swiss-born Angelica Kauffman was one of the more celebrated and successful women artists of the eighteenth century. No women artists before or since have enjoyed the kind of success and admiration that those three received.

Like many women artists discussed in this text, Angelica Kauffman was the daughter of a painter. Her father, Joseph Johann Kauffman (1707–1782), was a muralist and portraitist who oversaw his daughter's artistic education. Anjelica received her early training from her father as they traveled throughout Switzerland, Austria, and northern Italy, in search of commissions for religious murals and portraits. Anjelica displayed artistic precocity: at the age of thirteen she painted a self-portrait. She went on to paint numerous self-portraits throughout her career. These were much in demand from her friends and many patrons. Before she reached the age of fifteen, Anjelica had accepted several independent portrait projects. Her father eventually retired from active painting so that he might more thoroughly manage his daughter's financial affairs.

In 1762, Kauffman and her father arrived in Florence where they met the American Benjamin West and the German etcher Johann Friedrich Reiffenstein, artists involved in the early stages of the neoclassical movement. Neoclassicism was a style and period of art based on planned simplicity and linear purity inspired by Greco-Roman or classical art. A year later, Kauffman and her father traveled to Rome, then the center of neoclassicism, where Abbé Winckelmann, the chief theoretician of neoclassicism, and the painters Pompeo Batoni, Gavin Hamilton, and Nathaniel Dance lived. Under their influence, Kauffman developed a sophisticated neoclassical style which securely established her as one of the major leaders of the movement.

In 1765, Kauffman was elected to become a member in the prestigious Accademia di San Luca in Rome. She continued her studies and painting in Italy and then accepted an invitation to travel to England to paint. For the first time in her life, Kauffman separated from her father. She arrived in London in 1766.

While in London, Kauffman quickly established herself as one of the leading painters there, steadily painting a stream of portraits with themes from classical and medieval history. What distinguished Kauffman from other women artists of her time was her courage to become a history painter while other women remained portraitists

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or painters of still lifes. The field of history paintings, by far the most prestigious field for a painter to pursue, was generally considered unsuitable for a woman. Drawing from a nude model was considered essential training for history painters and because of the social conventions of the time, women were not allowed to do so. Kauffman was ambitious, however, and from the 1760s onwards, she painted history paintings and portraits of enduring strength and vitality.

The Royal Academy of Art in London was established in 1769, and because of Kauffman's renown and success as a history painter and portraitist, she was one of only two women (the other was the flower painter Mary Moser) honored as one of the founding members. Kauffman remained in London until 1781. The many paintings she submitted to the annual exhibitions at the Royal Academy were immensely popular because of their great originality. She continued to exhibit history paintings, depicting scenes from classical antiquity, such as *Interviews of Hector and Andromache* and *Venus Showing Aeneas and Achates the Way to Carthage*. She also exhibited a painting with a scene from English medieval history, *Vortigern and Rowena*.

Anjelica Kauffman became a very wealthy woman through the sale of her works. Because history painting in England never reached the prominence of portraits, Kauffman earned a greater part of her income from numerous and various commissions, painting her clients, their relatives, and even their animals. She married another artist, Antonio Zucchi, in 1781, who specialized in interior decorative pictures, but who eventually devoted much of his time to managing Kauffman's finances as her elderly father had done before him. A year after her marriage, she and Zucchi settled in Rome, where she remained for the greater part of her life. She was offered the position of court painter to the King of Naples, but refused.

Many of Kauffman's more noted works were painted during the next fifteen years. One of her self-portraits, *The Artist Hesitating Between the Arts of Music and Painting*, illustrates her dilemma at one point in her life when she considered becoming an opera singer. The composition, adapted from the popular seventeenth century story "Hercules at the Crossroads between Fame and Luxury," depicts Anjelica in the center, holding the hand of Music, personified by a woman, while the figure, Painting, points to the temple of fame in the distance. The figures of the three women share outstanding classical features, displayed prominently against a backdrop of warm, glowing colors.

Kauffman's characteristic neoclassical style and warm, bold colors are also evident in one of her more popular history paintings, *Cornelia Pointing to Her Children as Her Treasures*. This oil on canvas, measuring 40" x 50", is in the Virginia Museum of Fine Arts in Richmond. Cornelia was an actual woman of great renown in ancient Rome. Known for her virtue, Cornelia prized her children above all worldly goods. In Kauffman's composition, a seated noblewoman is showing off her beautiful jewels. Cornelia responds by gesturing toward her "jewels," her three young children.

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Anjelica Kauffman was one of the more celebrated and respected artists of her time. Poems were written in her honor, and banquets were given to praise her work. She was one of the original exponents of neoclassicism and one of the more prestigious history painters of the eighteenth century. When she died in 1807, all the members of the Roman Academy of Saint Luke, along with representatives from other Italian, French, and Portuguese academies marched in her funeral procession. The funeral was patterned after the funeral ceremonies marking the death of Raphael, a famous painter of the Renaissance, who died in 1520.

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Activity Sheet Name _____

ANGELICA KAUFFMAN

VOCABULARY: history painter, classical antiquity, value

MATERIALS: 18" x 24" piece of posterboard or canvas board, pencil, eraser, can of water, acrylic, tempera or acrylic paints

ACTIVITY:

1. Look at Angelica Kauffman's history paintings. Notice the clean line, contrast of values, and form of the characters.

2. Think about an event in history that interests you and put yourself in that event with a friend(s) or family member(s).

3. Draw it on your paper first with pencil.

4. Think about line, form, composition, color, and value. Paint your historical work as you like.

5. Sign your name.

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Evaluation Name _____

THINKING ABOUT ANGELICA KAUFFMAN AND ME

Respond to four or more of the following questions/suggestions:

1. Describe your historical work. Who is in it besides you? What are you doing in your work? Why is it significant to you? Explain your answers.

2. Can you think of an historical event in which you would not like to see yourself? Explain your answer.

3. Why do you think it was unsuitable for women to paint historical paintings in Kauffman's day? Why do you think Kauffman painted them? Explain your answers.

4. Kauffman painted a work that illustrates her dilemma over her choice between being an artist or an opera singer. Can you think of a dilemma you have faced and how you would paint it? Explain your answer.

5. One of Kauffman's paintings shows a woman, Cornelia, showing off her children as her beautiful "jewels." What would you like to "show off" if a portrait was painted of you? Explain your answer.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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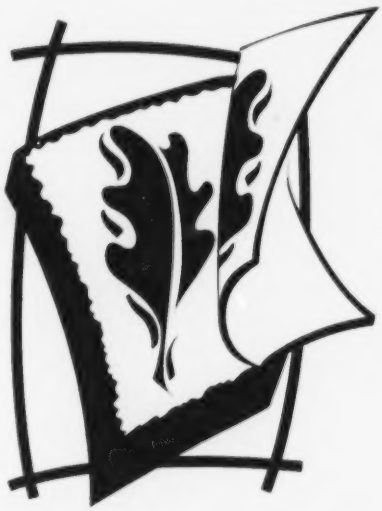
Käthe Kollwitz (1867–1945)



A German expressionist painter and sculptor fueled by strong passions and socialist political beliefs, Käthe Kollwitz was one of the more famous graphic artists working in the early half of the twentieth century. The power of her work rests in its riveting emotional themes and bold, concentrated forms. Kollwitz sympathized with the poor working-class citizens of Germany and simply, yet forcefully, depicted them in black and white prints and drawings. She became fascinated with the printmaking process while still an art student. She reasoned that since prints were less expensive than paintings, more middle-class people, who shared her political beliefs, could afford to buy her work. Throughout her artistic career, Kollwitz maintained a naturalistic style, using traditional elements in her compositional arrangements and details. Later in her career she became more sensitive to generalized forms and simplified compositions. This stress on compact forms imbued her work with its stark, yet gripping, imagery and originality.

Käthe Schmidt was born in Königsberg, Germany (now Kaliningrad, Russia). Her father was an ardent and active believer in socialism, and at an early age, Kollwitz became aware of the injustices suffered by the working poor. She came from a large, warm, nurturing family who encouraged her artistic talents. She began her drawing lessons at the age of fourteen under the tutelage of the engraver Rudolf Maurer. Four years later, she moved to Berlin to study art with Karl Stauffer-Bern, who introduced her to the work of the engraver-sculptor Max Klinger. Then after a few years at home in Königsberg, she went to Munich to study under Ludwig Herterich. In 1891, Käthe married Karl Kollwitz, who shared her family's political beliefs. She settled permanently with him in Berlin, where he was a practicing doctor in a working-class neighborhood.

During the 1890s, Käthe Kollwitz bore two sons and worked on her first major print cycle, *The Weavers' Uprising*, its themes centering on poverty, suffering, and rebellion. The six prints in this series established Kollwitz as one of Germany's finest and most important graphic artists. While *The Weavers' Uprising* garnered great critical praise when it was displayed in 1898, it was denied a gold medal, for which it was nominated by the Kaiser of Germany, because of its strong political content.

Kollwitz first exhibited her drawings and prints in 1893 at the Berlin Free Art Exhibition and continued to regularly exhibit her work until the Nazis, also offended by her political beliefs, banned her work in 1936. However, in 1900, *The Weavers' Uprising* was purchased for the Dresden state collection and the gold medal was finally awarded to her.

Kollwitz's second series of etchings, *The Peasant War* (1902–1908), also depicts historical events in which the poor fought their oppressors. *The Peasant War* was inspired by sixteenth century German peasants fighting for social change. The leader of this particular uprising was a woman, Black Anna, and Kollwitz pays tribute to this leader in her work entitled *Outbreak* (1903). In *Outbreak*, the figure of Black Anna is drawn in the foreground, her back to the viewer. Black Anna incites a rushing crowd of men armed with primitive weapons. The tension in the scene is intensified because we do not see Black Anna's face; Black Anna's energy and emotion are conveyed through her posture and gesture.

Kollwitz completed two woodcut cycles as well, *War* (1922–1923) and *Proletariat* (1925). In the *War* prints, Kollwitz expressed her grief and fury concerning the violence and destruction of war after her son, Peter, was killed in Belgium during World War I. She also expressed her moral outrage at the senselessness of war in the 1919 print *The Mothers*, where she has drawn four grief-stricken women, three of whom clasp young children, clustered together. The power of *The Mothers* rests partly in its broad, bold, simplified forms; forms much more generalized than her earlier works.

Grief is also the theme of her most famous sculpture, a large war memorial symbolizing the grief of families of dead soldiers entitled *The Mother and The Father* (1931–1932). *Death*, her last print cycle of 1934–1935, conveys Kollwitz's motif of mortality in eight emotionally stirring lithographs. Her images, though, were not always painful. She did draw many tender, intimate images of mothers and their children, pleasurable moments stemming from her own experience.

Käthe Kollwitz was the first woman to be elected to the Prussian Academy of Arts in 1919. In 1928 she was the director of graphic arts there until she was forced to resign by the Nazis in 1933. During the Nazi era she was unable to exhibit, although she continued to work in her studio in Berlin. The final ten years of her life were particularly painful. Her husband died in 1940, and her grandson Peter died in battle in 1942, a victim of World War II. The many self-portraits she drew during the last decade of her life show her filled with sadness and pain, but determined and spirited nonetheless. Käthe Kollwitz died on April 22, 1945.

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Activity Sheet Name _____

KÄTHE KOLLWITZ

VOCABULARY: self-portrait, line, value, lithograph, etching, manipulate, medium

MATERIALS: 18" x 24" piece of drawing paper (the color of your choice), charcoal or colored chalk pastels

ACTIVITY:

1. Find and study at least three of Käthe Kollwitz's works.

2. Observe the way Kollwitz uses line and value to express emotion and action.

3. Draw a self-portrait that expresses yourself in a way in which you are comfortable. Perhaps you are angry or happy about something or with someone. Use this art experience to record your emotion. If you are angry, it would be better to vent your frustration in your drawing rather than hurt someone or be destructive.

4. Manipulate the medium and line to create the effect you want. Do not be afraid to let yourself be expressive and do not worry if your self-portrait does not look exactly like you. It is important to experience the medium and the use of line and value.

5. If you wish, share your portrait with your teacher, classmates, friends, and family members.

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Evaluation Name _____

THINKING ABOUT KÄTHE KOLLWITZ AND ME

Respond to four or more of the following questions/suggestions:

1. Write a short story that describes the emotion you expressed in your drawing and the events that occurred to cause this emotion.

2. Describe the works of Käthe Kollwitz that you observed and studied. Explain the emotions that Kollwitz was expressing and how she used medium, line, and value to convey them.

3. Show your self-portrait to a classmate, friend, and family member and ask them to describe this display of your emotion. Explain the reactions you received.

4. Can you think of other ways to express human emotion? Explain these other methods and your opinion of them.

5. How would you describe Kollwitz's life and her contribution to art? Think about the causes in which she believed. Explain your answers.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Judith Leyster (1609–1660)

While many women artists were the daughters of artists, this was not the case for the versatile Dutch artist Judith Leyster, whose father was a brewer. Leyster received adequate artistic training during her younger years and eventually became a member of the Haarlem painters' guild in 1633 when she was twenty-four years old. Leyster painted still lifes, portraits, and genre paintings. She invented interesting and unconventional compositions that expressed a woman's perspective.

Judith Leyster was born in Haarlem, Holland, on July 28, 1609. By the time she was eighteen years old she had achieved some acclaim as a painter. A year later she moved with her family to Vreeland, a town near Utrecht which had an active school of painters influenced by the techniques of Caravaggio, the late sixteenth century Italian artist whose intensely realistic paintings dramatized the contrasts of light and shade. Caravaggio, in a then revolutionary technical method, painted directly onto the canvas from a model, rather than working from sketches. Many Utrecht artists often used artificial light, such as candlelight, to illuminate the scenes in their paintings. Leyster's later works use this candlelight illumination frequently. In *The Gay Cavaliers* (ca.1628), Leyster employs candlelight illumination to depict a scene between two men drinking. The stress in the scene is on the two figures and the light on a small table; the setting is almost nonexistent. *The Gay Cavaliers* has a companion piece entitled *The Happy Gathering* where again the emphasis is on the figures communicating with one another and the subdued fall of light upon the scene. The subjects of these particular paintings, typical Dutch "merry company" scenes, were enormously popular in Holland in the late 1620s, but Leyster's works added an unusual emphasis on the figures.

In 1629, Leyster and her family returned to Haarlem where several years later she became a member of the Haarlem painters' guild. She became friends with Frans Hals, a renowned Dutch painter known for his group portraits of happy, carefree people. Frans Hals lived from circa 1582 to 1666. Then, in 1636, Leyster married a fellow painter, Jan Meinse Molenaer. They moved to Amsterdam where she later had three children. Unfortunately, the specific reasons are not known as to why her production of paintings declined so drastically after her marriage. Leyster died in Heemstede, now a suburb of Amsterdam, on February 10, 1660, when she was only only fifty years old.

Judith Leyster was a talented, independent artist with her own personal style. She was able to generate a greater sympathy and respect for a woman's social situation in traditional domestic roles in seventeenth century Holland. She remains celebrated for her compositional abilities, her interest in the psychological interactions of the figures she portrays, and for her rendering of light and shadow.

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Activity Sheet Name _____

JUDITH LEYSTER

VOCABULARY: genre art, monochromatic, precise, linear, subject, illumination, iconography

MATERIALS: 18" x 24" heavy drawing or water color paper, chalk pastels, colored pencils, tempera or water color paints, brushes, pencil, eraser

ACTIVITY:

1. Find and study at least three examples of Judith Leyster's work.

2. Observe the way Leyster precisely and vividly depicts everyday people, environments, objects, and activities.

3. Find a slice of life that interests you, perhaps your family preparing a meal or your friends fixing a bicycle.

4. Draw your genre artwork first and then add color either with the pencils, pastels, or paints. Be aware of the light source. Illumination will give your artwork life and vitality.

5. You may choose to work from a photograph, but drawing and painting from everyday life is a good experience.

6. Sign your genre artwork.

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Evaluation Name _____

THINKING ABOUT JUDITH LEYSTER AND ME

Respond to four or more of the following questions/suggestions:

1. Describe your genre artwork. What is special about it? What is "everyday" about it?

2. Why do you think genre paintings were important during Judith Leyster's lifetime? Explain your answer.

3. Research life back in the 1600s. What kinds of activities would people have done?

4. Will you paint or draw more genre work? Why or why not? Explain your answer.

5. What is different about Leyster's Haarlem and Ringgold's Harlem? Explain your answer.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

Maria Sibylla Merian (1647–1717)

One of the finest botanical illustrators of the seventeenth century, Maria Sibylla Merian made significant contributions to the history of the sciences of botany and entomology. While her goal was to expand her public's scientific knowledge concerning plants and insects, she also raised the level of botanical illustration to a fine art. Her predecessor, Italian artist Giovanna Garzoni, excelled in botanical illustration, but Merian took the art form to new heights.

Maria Sibylla Merian grew up surrounded by artistic activity. She was born in Frankfurt, Germany, on April 2, 1647; her father, Matthaus Merian, a Swiss engraver, published one of the first collections of flower illustrations in 1641. This volume later inspired Maria's own publications on European insects and plants. Maria's father died when she was three years old. Her Dutch mother remarried Jacob Marell, a Flemish flower painter, whose student, Johann Andreas Graff, eventually became Maria's husband in 1665.

Graff studied with Maria's stepfather for five years and then traveled throughout Italy for six years before proposing marriage to Maria. Their first daughter, Johanna Helena, was born in 1668, three years after their marriage. Another daughter, Dorothea Maria, was born in 1678. Maria lived in Nuremberg, Germany, from 1670 to 1685. She then left to join the Labadists, a religious sect in West Friesland. Maria's husband was unsuccessful in persuading her to return to Germany and eventually, for reasons unknown, they divorced. Maria, along with her daughters and her mother, lived with the Labadists in a Christian commune until Maria's mother's death in 1690. At that point, Maria moved her family to Amsterdam, a city with a flourishing artistic and scientific community, and studied the available insect collections, including those of Professor Frederich Ruysch, the father of the very prominent and successful Dutch flower painter, Rachel Ruysch. While Rachel Ruysch was able to skillfully depict many plants, animals, and insects, she lacked the spirit of scientific inquiry that distinguished Maria's work.

In 1699, eager to expand her study of insects not native to Europe, Maria embarked, with a characteristic independent attitude, on a three month voyage with her daughter Dorothea to the Dutch colony of Suriname in South America. Sponsored by the city of Amsterdam, Maria collected, studied, and drew a wide range of specimens of the insects, plants, and animals native to Suriname. With the help of her daughters (her eldest daughter was already living in Suriname as the wife of a Dutch merchant), Maria enthusiastically worked for two years, gathering information not only on insects, reptiles, snakes, birds, and monkeys, but also on the customs and traits of the

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native people. Then in 1701, having become seriously ill, Maria returned to Amsterdam accompanied by her daughter and countless notes, drawings, and specimens. Four years later, she completed her magnificent masterpiece *Metamorphosis Insectorum Surinamsium*.

Metamorphosis consists of sixty large plates engraved from Merian's watercolor studies and shows a wide variety of plants supporting the life stages of beautiful moths, butterflies, and some very large beetles and spiders. Each plate is accompanied by a detailed description written by Merian.

In one such plate, a hand-colored engraving now in the library of the Academy of Natural Sciences in Philadelphia, the composition presents a caterpillar, a moth, a cassava plant (breadfruit), and a writhing snake. The cassava plant dominates the composition. Merian includes a detailed drawing of the plant's root system, stem, and leaves and even tells how to prepare breadfruit, the dietary staple of the Suriname natives. The striped black and white caterpillar feeds on the plant. Merian notes that the caterpillar shed its skin in December 1700 and was transformed into the beautiful brown and white moth in the upper right hand corner of the plate. Her plates manage to give a great deal of aesthetic pleasure while simultaneously imparting a wealth of scientific information.

In 1715, Maria Sibylla Merian suffered a stroke and on January 15, 1717, she died in Amsterdam. Her contribution to the history of art is outstanding not only because of her exceptional artistic skill, but because of her remarkable scientific discoveries as well. With elegance and clarity, her botanical illustrations provide aesthetic beauty and scientific information in a unique and unsurpassed blend.

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Activity Sheet Name _____

MARIA SIBYLLA MERIAN

VOCABULARY: botany, entomology, specimen, illustration, mass, contour line

MATERIALS: 9" x 12" white drawing paper, colored pencils or pastels, a drawing or number two pencil, eraser

ACTIVITY:

1. Find and study at least three examples of Maria Sibylla Merian's scientific illustrations.
2. Observe the way Merian uses line to describe and depict her form.
3. Find a plant or insect from nature and carefully study its form, mass, colors, and value.
4. Like Merian, illustrate carefully the specimen from nature but let its vitality and spirit shine through the drawing.
5. Use pencil first, then recreate its color with the colored pencils or pastels. Be sure to include texture, value, surface design, and composition.
6. Sign your work.

Evaluation Name _____

THINKING ABOUT MARIA SIBYLLA MERIAN AND ME

Respond to four or more of the following questions/suggestions:

1. Explain why you think accurate and lifelike illustrations of plants and insects were very important during Maria Sibylla Merian's lifetime.

2. Describe the contributions that Merian made to the world of art and science.

3. What specimen from nature did you select and why? What special qualities does your illustration have and how exact is it to your specimen? Explain your answers.

4. Think about the many wonders of nature and all it can teach us. Select a specimen from nature and write a story about it and its functions and activities.

5. If you could travel to far and exotic places, where would you go? What would you study? Explain your answers.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

Berthe Morisot (1841–1895)

Like her American-born contemporary Mary Cassatt, the French painter Berthe Morisot (bairt maw–ree–zoh) was an active and important member of the impressionists, a group of young artists whose painting style of short brush strokes and bright colors revolutionized the art world. Berthe Morisot elegantly depicted on canvas the warm, intimate relationships shared between mother and child, often using her own family as models. Morisot has the distinction, along with Mary Cassatt, of being one of the first women to challenge the male-dominated art establishment, achieving critical acclaim and renown for her originality and delicacy in creating serene images of beauty and elegance.

Berthe Morisot was born in Bourges, France, the youngest of three daughters in an upper middle-class family. In 1848, when Berthe was seven years old, the family moved to Paris. Berthe and her sister Edma were given art instruction at an early age, and both sisters demonstrated a dedication and seriousness that were not expected from girls of their class. One of their first teachers was Joseph Alexandre Guichard who quickly became aware of the sisters' skill. Their training included copying some of the old masters of painting, Veronese and Rubens, at the Louvre Museum. The sisters also wished to paint outdoors as was customary at the time, but because respectable women in the mid-nineteenth century did not go out alone and wander freely in Paris, Guichard restricted them.

In 1861, the Morisot sisters met Camille Corot, a landscape painter whose works they greatly admired. Because Corot executed many of his oil sketches outdoors, he is often referred to as the first "open-air" painter. Corot became the sisters' mentor and invited them to watch him paint. Berthe's early paintings reveal Corot's influence with light and color; eventually, at the Salon of 1864, Berthe made her debut with two landscape paintings. Four years after her debut, Berthe met the painter Edouard Manet, and they formed a close friendship based on mutual respect and admiration for each other's work. Through Manet, Berthe met many of the members of the impressionist group. She encouraged Manet to take up open-air painting and to employ impressionist color. Manet, in turn, painted many portraits of her. In 1874 Berthe married Edouard's younger brother, Eugène Manet. She continued to paint throughout her lifetime. Berthe's sister Edma stopped painting after her own marriage though she often posed as a model for her sister.

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Morisot's painting *The Cradle* (1872), exhibited at the Musée d'Orsay in Paris, is a characteristic example of her intimate and impressionist style. The painting depicts Edma gazing lovingly, full of maternal devotion, at her newborn child asleep in a cradle. The image is soft, delicate, and soothing.

In another oil painting, Morisot has painted her sister and her mother sitting on a sofa as Madame Morisot reads. This 1870 painting, appropriately titled *The Artist's Sister Edma and Their Mother*, hangs in the National Gallery of Art in Washington, D.C. Like many of Morisot's works, the composition conveys a tranquil moment where the figures are in repose, quietly reflecting upon their own thoughts.

Morisot's skill and technique gained greater fluidity as she matured as an artist. In *Reading*, an 1888 oil painting hanging in the Museum of Fine Arts in Saint Petersburg, Florida, Morisot deftly portrays a young girl reading. Although Morisot frequently used her own daughter, Julie, as a model, she hired a model who looked like Julie for this particular project. Morisot used vivid colors and energetic and expressive brushwork to convey a contemplative figure in vivid surroundings.

Berthe Morisot continued to exhibit her works in the private impressionist group-shows. In the 1880s, she devoted more of her attention to drawing and was influenced by the style and color present in the works of Pierre Auguste Renoir.

Berthe Morisot's position in the history of art remains strong and secure. Her graceful and fluid compositions deftly illustrate the quiet and lovely moods present in family and home life.

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Activity Sheet Name _____

BERTHE MORISOT

VOCABULARY: contemporary, landscape painting, impressionists, vitality

MATERIALS: sketchbook*, pencil, eraser, colored pencils or oil pastels

ACTIVITY:

1. Observe the works of Berthe Morisot and how the paintings of daily life, such as figures walking outside or sitting on a sofa, are full of energy and vibrancy.

2. Gather a sketchbook, pencil, eraser, and colored pencils or oil pastels.

3. With permission and the company of a parent, guardian, or teacher, visit a nearby park, outdoor playground or shopping plaza. Observe the scenery and people within it.

5. Keeping in mind the vitality, fluidity, and use of light employed by Morisot, sketch figures against the landscape. The figures can be active or in a restful pose.

6. Pay close attention to how the light dances in the sky and against trees and grass. Use strokes of your pencils or pastels to emphasize texture, light, and activity. Sign your work.

* You can make a sketchbook. Gather several sheets of white drawing paper and staple along one edge of the papers to gather and bind them.

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Evaluation Name _____

THINKING ABOUT BERTHE MORISOT AND ME

Respond to four or more of the following questions/suggestions:

1. Describe how Morisot contributed to and changed the established world of art. Think about her contemporaries and the time in which she lived.

2. Look at Morisot's works. How are they similar and/or different to Kollwitz's works? Explain your answer.

3. Morisot was a contemporary of many famous artists. Looking back over time, with whom would you have liked to be a contemporary? Explain your answer.

4. Describe your landscape's composition, use of light, and vitality of stroke.

5. Write a short story about your landscape and the people in it. Who are they? What are they doing there?

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Anna Mary Robertson Moses (Grandma Moses) (1860–1961)

When Anna Mary Robertson was a young girl, her brothers and sisters called her Sissy. When Anna Mary Robertson became older, the world knew her as Grandma Moses. Grandma Moses did not begin painting seriously until she was almost eighty years old, but she painted eagerly and continuously until she was one hundred and one. Grandma Moses was called a folk artist or primitive painter. Both those titles mean that the artist never had any art lessons or formal training in painting. Grandma Moses became internationally famous for documenting rural life in the late nineteenth and early twentieth centuries. She painted the surrounding countryside of her childhood farm and scenes showing the changing seasons, her schoolhouse, cutting a Christmas tree, catching a Thanksgiving turkey, and collecting sap from maple trees to make syrup.

Anna Mary was born on a farm in Greenwich, New York, on September 7, 1860, just as the United States was entering the Civil War. All ten Robertson children had work to do on the farm. There were eggs to gather from the hen house, cows to milk, weeds to pull from the vegetable garden, and wood to carry for the kitchen stove. But after all their chores were done, the children enjoyed playing outdoors, skating and sledding, going to county fairs, and picking cherries in the orchard. Anna Mary fondly remembered all these happy days from her childhood and much later, she depicted them in her paintings.

Anna Mary's father was something of a painter, too. He once painted and decorated the walls of their house with pretty scenes. Anna Mary's father liked beautiful things, and he encouraged his children to draw. Anna Mary loved color; she had no paints so she used grape juice and crushed berries for color, or carpenter's blue chalk, or the red dye her father used to mark their sheep.

When Anna Mary was twelve, she left the family farm to earn her living. After working many years for several different families, Anna Mary went to work for a family named James when she was twenty-six years old. Also working for the family at this time was a young farmer named Thomas Moses. It was not long before Anna Mary and Thomas fell in love and became engaged. They were married in Hoosick Falls, a town not far from the farm where Anna Mary was born, and after their wedding ceremony, they departed for Virginia, where they rented a farm in the town of Staunton. During this time of her life, Anna Mary had no time to paint. There was

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much work to do on the farm and the house, and there were many children to love and raise. When her children grew up and moved away, Anna Mary began painting again. Her first large picture was a painted fireboard, a screen used to cover the fireplace. She used a big brush—a brush she had used to paint the floor—to paint a lake scene on the fireboard.

After her husband, Thomas, died in 1927, Anna Mary began to create worsted embroidery pictures at the urging of her daughter. Anna Mary gave away many of the embroidered pictures of landscapes made out of worsted yarn. When arthritis made it too difficult to continue the needlework, she turned to painting.

Grandma Moses found inspiration for her paintings in the pictures on greeting cards and calendars. She also liked the New England farm scenes depicted on the Currier and Ives prints. When Grandma Moses had done quite a few paintings, her son and daughter-in-law took them to the W.D. Thomas Pharmacy in Hoosick Falls where there was an exchange for the local women to display and sell things they had made.

One day an art collector from New York City named Louis J. Caldor glanced in the Thomas drugstore window and saw Grandma Moses's paintings. He liked the paintings so much that he bought them all. He even wanted more paintings by Grandma Moses! Louis Caldor gave Grandma Moses a lot of encouragement. When he returned to New York City, he took her paintings and showed them to many art galleries. Eventually, the paintings were shown in the Museum of Modern Art in New York. Then Caldor showed Grandma Moses's paintings to a well-known art dealer and gallery owner, Otto Kallir, who was very interested in American folk art. Kallir offered to give Grandma Moses a show in his gallery, the Galerie St. Etienne.

When the exhibit, called "What a Farmwife Painted," opened in 1940, Grandma Moses was eighty years old. Soon after this showing, Grandma Moses became very famous and won many awards for her art. She was even presented with an award from Harry Truman, the President of the United States at the time. One of her paintings, entitled *July Fourth*, hangs in the White House. Grandma Moses worked very hard, satisfying all the museums and art collectors who wanted her paintings. She painted twenty-six more pictures after her one hundredth birthday. Finally, when she was almost one hundred and one, she had to go into a nursing home in Hoosick Falls, where she could have rest and care. She did not like it there at all since she could not paint, and she yearned to return to her farm in Eagle Bridge.

Grandma Moses died in the nursing home on December 13, 1961, leaving behind many cheerful paintings recalling her childhood and many enthusiastic admirers of her work.

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Activity Sheet Name _____

ANNA MARY ROBERTSON MOSES
GRANDMA MOSES

VOCABULARY: folk art, gallery, inspiration

MATERIALS: 18" x 24" sketch paper, posterboard, or cardboard, watercolor or tempera paint, brushes, can of water, newspaper, pencil, eraser

ACTIVITY:

1. Look at some of Grandma Moses's work.

2. Think of a traditional or cultural activity in which you and your family participate. Describe this activity in a painting. Draw it on the cardboard, paper, or posterboard.

3. Think about the colors and the textures of the scene, the smells of the food, and the sounds of the music, talking, or laughter.

4. Capture the activity in paint while paying close attention to form and composition.

5. Sign and date your painting.

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Evaluation Name _____

THINKING ABOUT ANNA MARY ROBERTSON MOSES AND ME

Respond to four or more of the following questions/suggestions:

1. Grandma Moses, unlike other artists in this text, did not receive formal art training. In what ways did this influence her artwork?

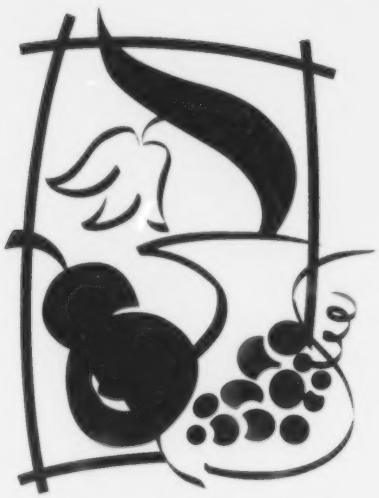
2. What was special about Grandma Moses's achievements? What would you hope to accomplish or pursue when you are in your eighties?

3. Write a short story narrating the events of the traditional or cultural family scene you depicted. Describe things in such a way that a reader will be able to smell and taste the foods, hear the music, and feel the excitement or peacefulness of the occasion.

4. Consider other suitable family gatherings for you to paint or draw. Why might it be important for you to capture the scene on paper or canvas? Explain your answer.

5. If you could go back in time and spend a day with Grandma Moses, what would you do? Why?

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.



Georgia O'Keeffe (1887–1986)

As a child, Georgia Totto O'Keeffe, the second of seven children, was very observant and very independent. She was aware of every detail surrounding her—her memory for recalling special events and details was quite remarkable. This sensitive awareness of her surroundings helped her to become a very fine artist, famous now for her large, beautiful oil and watercolor paintings of flowers and landscapes.

Georgia Totto O'Keeffe was born in 1887 on a farm in Sun Prairie, Wisconsin. She was named after her mother's father, George Totto. When she was ten years old, she and her sisters took painting lessons. By the time she was thirteen, she knew in her heart that she wanted to be an artist.

O'Keeffe had many art lessons throughout high school but she had several critical teachers who discouraged her. They wanted her to paint what they saw, rather than what she saw. She was disappointed with this instruction, but she worked hard and stuck to what she believed was right for her. She did not like to draw what others had drawn. Her vision of art was original and imaginative.

At eighteen, O'Keeffe studied at the Art Institute of Chicago and then later at the Art Students League in New York. She wanted to paint what was important to her, but she still had teachers who thought she should study painting by imitating the works of others. She wanted to continue her studies in New York City, but because of financial difficulties, she had to return to Chicago to live with her relatives. While O'Keeffe was there, she got the measles (which temporarily weakened her eyesight). She then left to join her family, who at that time were living in Virginia.

At the University of Virginia, O'Keeffe studied painting under Alon Bemont and, for the first time, she felt secure under someone else's teaching. Bemont greatly influenced O'Keeffe. He felt that a painter's most important duty was to fill space in a beautiful way. O'Keeffe agreed with this thinking.

O'Keeffe very much wanted to study under Arthur Wesley Dow, Alon Bemont's former teacher, in New York City. But in order to study with him and take his classes, she had to save money, so she worked for two years in Amarillo, Texas, as the supervisor of art for the public schools. She enjoyed the landscapes of Texas very much, and the plains, ocean, and sunsets would later play an important part in her painting.

In 1914, O'Keeffe returned to New York City to study with Dow, and she gained new insight and inspiration for her work. In 1915, she went to South Carolina to teach, and while there, she sent several of her drawings to an old school friend for comments. Without O'Keeffe's knowledge, her friend sent the drawings to a very important and well-known photographer, Alfred Stieglitz, who owned an art gallery called "291." Alfred Stieglitz was a powerful figure in the New York City art world. He liked O'Keeffe's drawings right away and soon displayed them in his gallery.

Thus began a very close relationship between Stieglitz and O'Keeffe. As artists, they supported each other's work and drew from each other much inspiration. In 1924, Stieglitz and O'Keeffe were married. Stieglitz took many beautiful and unusual photographs of O'Keeffe during their long relationship. Some photographs show only O'Keeffe's hands or neck or back. The photographs are very simple, stark, and sensual, much like O'Keeffe's paintings.

Almost from her very first exhibition, O'Keeffe had success as a painter. During the period from 1916 to 1919, her work was very abstract. As her own personal vision of art became more defined, O'Keeffe's paintings turned more toward reality, and she produced many still lifes, landscapes, and flower paintings in the cubist-realist style. She portrayed the world simply as she saw it, and her vision had many unusual perspectives. Flowers were O'Keeffe's favorite subjects, and she would paint them close-up, far away, or sometimes she would only show a part of her subject on the canvas. She emphasized these new perspectives because she wanted the viewer to look at the beauty of flowers in a new light. O'Keeffe painted very popular and monumental paintings of Oriental poppies, calla lilies, larkspurs, hollyhocks, petunias, and morning glories. In over nine hundred paintings, watercolors, and drawings, she created art that was innovative and influential in a style that was clearly powerful and sensual.

In 1929, O'Keeffe first visited New Mexico and loved the new landscapes that greeted her. She traveled to New Mexico almost every summer to work and was inspired by the natural imagery of the Southwest, painting stories of feathers, bones, and the desert. After Stieglitz died in 1946, O'Keeffe settled permanently in Taos, New Mexico, living in the desert and painting there until she was almost blind. Georgia O'Keeffe worked at her art until her death at age ninety-eight.

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Activity Sheet Name _____

GEORGIA O'KEEFFE

VOCABULARY: blossom, artificial, close-up, admire, sensual

MATERIALS: fresh flowers, artificial flowers or photograph of flowers, sketch pad or piece of heavy drawing paper, pencil, eraser, watercolor or tempera paints

ACTIVITY:

1. Look at Georgia O'Keeffe's flower paintings.

2. Find some fresh flowers to paint either in a bouquet, garden, or on a flowering plant. Be sure to ask for permission if you are going into someone else's garden. If you cannot find fresh flowers, look at an artificial one or at photographs of flowers.

3. Select a flower you particularly admire. Draw a close-up of the blossom. Think of the composition and the positive and negative space and how the blossom fills the page.

4. Paint the blossom using light and dark colors to create dimension and form.

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Evaluation Name _____

THINKING ABOUT GEORGIA O'KEEFFE AND ME

Respond to four or more of the following questions/suggestions:

1. Georgia O'Keeffe's flowers have a contemporary or modern feel to them. Describe one of O'Keeffe's flowers. How does it compare to one of Maria van Oosterwyck's (1630–1693) flowers? What is different? What is similar?

2. Like the French painters Rosa Bonheur (1822–1899) and Berthe Morisot (1841–1895), Georgia O'Keeffe took risks in order to pursue her study of art. Describe how each artist independently pursued her studies.

3. In your art activity, what kind of flower did you portray? How might your study of an artificial flower or photograph of a flower be different from your study of a real flower?

4. In your close-up study of a flower, what other forms or shapes emerged? How was your close-up study difficult or easy? Explain your answers.

5. If you had an opportunity to study art anywhere in the world, where would you go and why? Who would you like to meet? Would you take a companion with you? Describe your answer in a narrative paragraph.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Jaune Quick-to-See Smith
(1940–)

When Jaune Quick-to-See Smith was a young child, living on several reservations in very remote places, she entertained herself by playing in the woods or fields with rocks and dirt and plants. From these beginnings she learned to appreciate her environment, becoming more sensitive and aware of her surroundings. She was inspired to research her environment—examining plants and bugs and searching for them in books. This research, reading, and extensive traveling inspires much of her creativity in her vibrant and highly-regarded artwork. Her attachment to the landscape and engaging with the land in her work remains for her a passionate focal point.

Jaune Quick-to-See Smith was born in Saint Ignatius, Montana, and was raised by her father, a horse trader. A Native American of Salish, French-Cree, and Shoshone heritage, Quick-to-See is from Montana, where her people were famous for their trading abilities. As a painter and traveler, Quick-to-See Smith sees herself as a modern-day extension of those traders, conveying new ideas, messages, and feelings in her paintings—trading information. Strongly influenced by her studies of historical Indian artifacts, rock pictographs, and paintings, she has also studied many contemporary art ideas and has imaginatively merged together the two worlds. Thus her work bridges generations as she links the world of her ancestors to her life now.

In 1976, when she began exhibiting her work, Quick-to-See Smith received her undergraduate degree in art education at the Framingham State College in Framingham, Massachusetts. Then in 1980, she received her Master of Arts from the University of New Mexico in Albuquerque. Since then, Quick-to-See Smith has been honored with many awards, including an Honorary Doctorate from the Minneapolis College of Art and Design in 1992. She has curated and juried many exhibitions in addition to her own public commissions and participation in solo and group exhibitions. Among the notable museums across the United States and Europe where her paintings and drawings are to be found are the Denver Art Museum, the Heard Museum in Phoenix, the National Museum of American Art in Washington, D.C., the Minneapolis Institute of Arts, the Museum of Mankind in Vienna, Austria, and the Museum of New Mexico in Santa Fe.

A prolific and original painter, hard work, extensive research, and frequent traveling mark Quick-to-See Smith's rigorous seven-days-a-week work schedule. This frequent activity serves as a wellspring of continuous inspiration and ideas. Contem-

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porary issues such as culture, ethnicity, gender, AIDS, politics, and the environment find their way into written messages across a painted canvas, inspired by ancient Native American pictographs. Quick-to-See Smith's picture-writing compels us to consider the extinction of a species, ethnic injustices, and a life-style meaningful to her people. In her painting *Sunlit*, an oil on canvas measuring 72" x 72", she envisions an isolated forest and a stark sun, its dangling wires plugged into an electrical outlet. Quick-to-See Smith incorporates the prophetic words of Chief Seattle (ca.1790–1866): "The air is precious/ for all things/ share the same breath/ the animals/ the plants/ and/ the Humans." Thus Quick-to-See Smith's work comments on historical and contemporary world views, visually educating us with captivating artwork.

Today Jaune Quick-to-See Smith lives in Corrales, New Mexico, where she divides her time between her art studio and her reservation. She frequently participates in conferences concerning her work and her involvement with Native American issues; she lectures and organizes exhibitions for the Native American community. An ardent activist whose artwork is considered a constructive educational tool, visually challenging and intellectually stimulating to viewers, Jaune Quick-to-See Smith conveys her message in powerful, yet lighthearted imagery.

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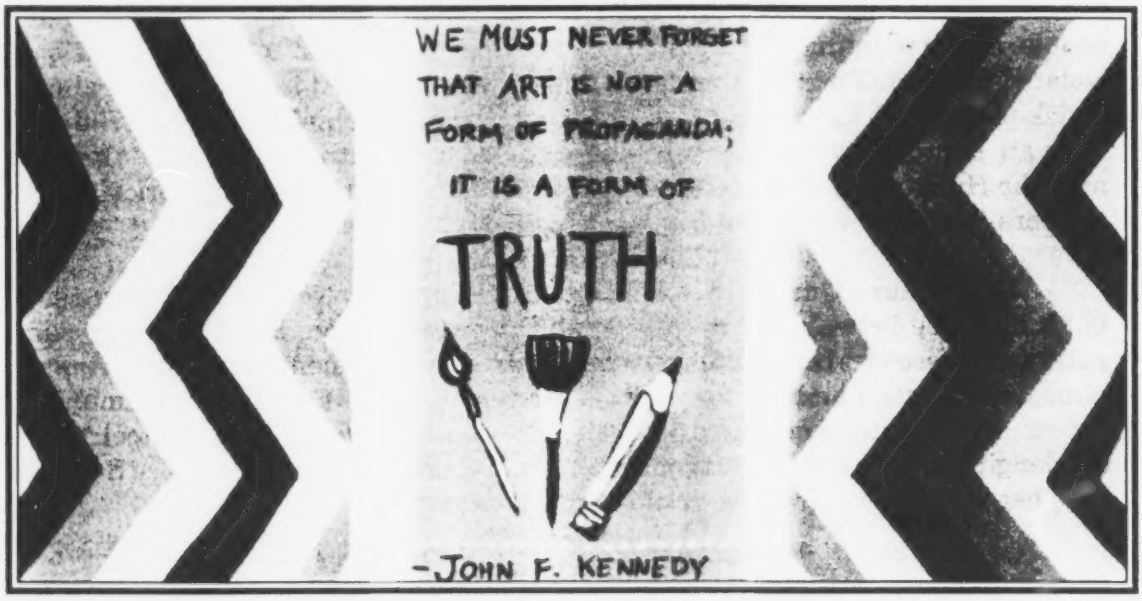
Activity Sheet Name _____

JAUNE QUICK-TO-SEE SMITH



VOCABULARY: Euro-Americans, Native Americans, incorporate, collage, ancestors, indigenous, culture, imagery, pictograph

MATERIALS: 18" x 24" sheet of posterboard (any color of choice); found color items, such as photographs, material scraps, magazine pages, food labels, etc.; colored pencils; pastels; colored markers; scissors; glue stick

ACTIVITY:

1. Look at samples of Jaune Quick-to-See Smith's work. Notice how she uses imagery from her Native American culture as well as Euro-American culture.

2. Think about your culture. What is your heritage? From where did your ancestors come?

3. Make a collage with the materials suggested that incorporates images from your heritage and images from modern society. Perhaps your collage will contain a photograph of your great-grandparents from Mexico and a wrapper of your favorite candy bar. Perhaps you feel strongly about a present day issue like pollution and want to express yourself by including elements of the past.

4. Sign and date your collage.

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Evaluation Name _____

THINKING ABOUT JAUNE QUICK-TO-SEE SMITH AND ME

Respond to four or more of the following questions/suggestions:

1. Find a work of Quick-to-See Smith's that you like. Write a short story about it.

2. Quick-to-See Smith incorporated imagery in the style of other artists in her collages. Select a woman artist you have studied and make another collage incorporating this artist's style with your imagery. Use the same materials as you did in your other collage.

3. If you selected an issue that concerns you, what was it? How did you express it in your collage? Explain your answers.

4. Describe your collage's composition and interpret your meanings and themes in this description.

5. If your collage included words, what were they and why are they important to you and your collage? Explain your answer.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Faith Ringgold
(1930–)

Faith Ringgold is an African American who tells many inspiring stories. She captures in soft art—masks, sculpture, and quilts—the many stories from her own personal experiences.

Faith Ringgold was born in Harlem in 1930, during the Great Depression. Her father, Andrew Jones, drove a truck for the New York City Sanitation Department and her mother, Willi Posey Jones, was a fashion designer and dressmaker. Six months before Faith's birth, her parents' eighteen-month-old son died from pneumonia, so Faith's mother was still grieving when Faith was born. However, a nurse attending Faith's mother suggested the name Faith for the new baby, feeling that it was time to heal and have "faith" in better times to come.

Faith had very bad asthma and many food allergies when she was a child, but her mother took very good care of her. When Faith missed school because of her asthma, her mother taught her lessons and helped her with her studies. After her schoolwork was done, her mother brought her paper, crayons, fabric, needles, and thread. In this way, Faith's mother encouraged her daughter's creative talents. Faith's father encouraged his daughter as well. Though her parents divorced when Faith was young, her father visited her often and bought Faith's first drawing board and easel.

Faith graduated from high school in 1948, knowing then that she wanted to be an artist. She enrolled in the School of Education at the City College of New York. She decided she would teach art and create her own art in her spare time. She became a teacher and taught in the New York City public schools. In her spare time she painted landscapes. Many of her young students inspired her by their unique perspectives on life and thus challenged Faith's own beliefs and visions. Her new work became more politically oriented as she began to show in her paintings the struggles of African Americans. At this time, too, she encouraged museums and galleries to exhibit the work of female African-American artists.

In 1973, Faith abandoned oil paintings and began working more intensively with fabrics. The women in Faith's family had worked with cloth, designing and sewing quilts for generations. It seemed only natural for Faith to rekindle her own interest in the fabrics she played with as a child. With fabric she found she could combine all her interests—her experiences growing up in Harlem, her interest in her African heritage and art, and her political ideas. She began to sew and use other craft techniques, creating soft sculpture. During this time, Faith had been teaching an African craft class at the Bank Street College in New York. The beadwork, appliqué, and mask-

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making she had been teaching to her students eventually found their way as essential materials into Faith's own work. She finally left her teaching position to pursue her art full-time and to make soft sculptures based on her memories of African-American people in her past.

Aunt Bessie and Aunt Edith, done in 1974, are two life-size cloth masks, part of a group of works known as the "Family of Women." The two masks are often shown together and can be hung from the ceiling or wall. The heads are made of painted canvas and the dresses, designed by Willi Posey, Faith's mother, are beaded, fringed, and embroidered cloth. Faith also created life-size soft sculptures of her mother, brother, sister, and herself. This group of cloth masks, also from the "Family of Women" series, is composed of foam bodies and needlepoint, beadwork, braiding and sewn fabric. The clothing is African-inspired and the faces are derived from African masks.

Faith Ringgold captured many colorfully original and striking images in quilts as well. She remembered many of the stories her mother shared with her as a child and retold these stories in fabric pictures. Many of her quilts show her love and admiration for the people she knew in Harlem. In *The Women: Mask Face Quilt 1*, done in 1986, Ringgold shows in bright and bold patterns the lively faces of some of her friends in Harlem. Some of her quilts tell stories with pictures and words; *The Dinner Quilt* (1986) is one of them. In the four corners of the quilt is a narrative, told by a woman named Melody, concerning Christmas dinner at her Aunt Connie's. At a rectangular table, covered in red and green and laden with food, sits a family of twelve, each of their placemats embroidered with the name of a famous African-American woman. In 1993, Ringgold shared in vibrant words and art Melody's special story in a children's book, entitled *Dinner at Aunt Connie's House*.

Faith Ringgold's striking and original images in cloth continue to amaze and delight her growing audience. She has had many successful exhibitions and is the author/illustrator of *Tar Beach*, another book for children. Originally a story for a quilt painting of the same name (now in the collection of the Solomon R. Guggenheim Museum in New York City), *Tar Beach* tells the story of a young girl who dreams of flying above her Harlem home.

Faith Ringgold, a mother of two daughters and grandmother of three, is currently a professor of art at the University of California at San Diego. She is married to Burdette Ringgold and lives half the year in San Diego and the other half in New York City, where her work is exhibited and sold by the Bernice Steinbaum Gallery.

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Activity Sheet Name _____

FAITH RINGGOLD

VOCABULARY: culture, ethnocentrism, collage, design, soft art

MATERIALS: found color items, such as magazines, cloth, photographs, newspapers, et cetera, scissors, glue stick, 18" x 24" piece of posterboard, pencil, eraser

ACTIVITY:

1. Find and study at least three examples of Faith Ringgold's works.
2. Observe the way Ringgold uses images to relay feelings about her culture and family.
3. Use your found color items from magazines, cloth scraps, photographs, and newspaper, and make a collage that affirms your beliefs or feelings about your culture or family.
4. Perhaps you wish to share a part of your culture or family history.
5. Sketch out your plan in pencil on the posterboard.
6. Collect the found color items and cut them to the shape and size you desire. Arrange them in a variety of ways for the desired effect.
7. Glue the pieces, allow them to dry, and then sign your name.

Evaluation Name _____

THINKING ABOUT FAITH RINGGOLD AND ME

Respond to four or more of the following questions/suggestions:

1. How do you think cloth and found color inspired Faith Ringgold to express her ideas and feelings? Explain your answer.

2. What effect does Faith Ringgold's use of fabric and other nontraditional visual arts media have on you? Explain your answer.

3. Examine Ringgold's cultural artwork. How do you identify with the theme of her work? Explain your answer.

4. What are some ways you express your culture or family history? Do you have traditions you follow? Explain your answers.

5. Describe your collage in terms of its design, composition, and subject matter. Does it express what you intended? Why or why not? Explain your answers.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Maria van Oosterwyck (1630–1693)

Maria van Oosterwyck was born in Nootdorp, Holland, on August 20, 1630. Her father was a preacher who recognized her remarkable artistic gifts and who sent her to study with Jan Davidsz. de Heem, a noted Dutch still life artist. Maria van Oosterwyck and Rachel Ruysch were considered among the finest flower painters in Holland in the seventeenth century. Both women were successors of Clara Peeters of Antwerp (1594–ca.1657), who was one of the pioneers of a type of still-life painting known as the "breakfast" or "banquet" piece. Rachel Ruysch (ca.1664–1750) went on to become a very prominent and successful flower painter as did Maria van Oosterwyck, whose Dutch still lifes were most likely inspired by those of her male contemporaries, Jan Davidsz. de Heem (1606–ca.1683) and Willem van Aelst (1625/26–ca.1683), two Dutch artists who may have instructed van Oosterwyck in still life paintings. Most of van Oosterwyck's known works, however, are flower paintings which are among the finest of the period.

Her masterpiece, *Vanitas*, a 1668 oil on canvas in the Kunsthistorisches Museum in Vienna, Austria, remains one of the better examples of the genre of still life known as *vanitas*. Maria van Oosterwyck's stunning composition is an ambitious and accomplished work. *Vanitas* paintings always conveyed a moral message as well as regularly including objects and symbols indicating an active professional and personal life, such as books or tools of science or art; objects representing wealth and power, such as money or deeds of property; objects revealing more enjoyable and frivolous pastimes such as wine, cards, or musical instruments; time, such as clocks and soap bubbles or dead grasses; and finally, because *vanitas* paintings were generally sober in tone, symbols representative of life after death, such as a strand of ivy or a laurel branch. Such *vanitas* paintings were very popular before 1650. Maria van Oosterwyck's *Vanitas* is particularly notable because its inclusion of typical *vanitas* objects is complete and exceptionally detailed. She has included a vase of blooming flowers, a globe with the signs of the zodiac, a skull with an ivory wreath, and an account book. In addition, carefully strewn on the marble table, there are a flute, a mouse eating a stalk of grain, a half-eaten ear of corn, a butterfly on the edge of a page, a blue and white inkwell, an hourglass, a knapsack and some coins. All of the objects represented hold particular meaning and significance; for example, the butterfly can symbolize resurrection and the knapsack the journey of life. Maria van Oosterwyck's *Vanitas*, painted when she was thirty-eight years old, may have been made for Emperor Leopold I. Because of her international reputation as a painter, she had patrons among the royalty, including Louis IX of France, Emperor Leopold, and the King of Poland.

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Maria van Oosterwyck worked slowly and did not produce works in great number; today, approximately two dozen works are known to have been painted by her. In a time when many successful women artists ceased painting after marriage, van Oosterwyck was one of the few to have remained single in order to better dedicate herself to her work. Maria van Oosterwyck, so devoted was she to her work, shunned many suitors, including the still life artist Willem van Aelst.

While van Oosterwyck occasionally painted still lifes, her flower pieces are most notable for their beauty, simplicity, and their exceptionally detailed finish. Maria van Oosterwyck's inclusion and choice of symbols in her paintings were unusually complete and complex. Her flower pieces, luscious, beautiful, and sophisticated, are even more intriguing in artistic intention than those of most of her contemporaries because of the complexities of her works' symbolism.

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Activity Sheet Name _____

MARIA VAN OOSTERWYCK

VOCABULARY: *vanitas*, symbolism

MATERIALS: personal objects

ACTIVITY:

1. Maria van Oosterwyck was known for her *vanitas*. Within the *vanitas*, there are many objects that symbolize the passing of time, birth, life, and death. Each object has special significance and a moral message.

2. You will create your own kind of *vanitas*. Collect objects that you own that tell something about, and symbolize, who you are. Imagine what your favorite pair of shoes, toy, food, book, and other objects will say about you as a special person.

3. Arrange your symbolic objects so they are compositionally pleasing, and depict who you are as a person.

4. Have your classmates observe your *vanitas* and you carefully study their *vanitas*. Exchange what you have learned by "reading" each other's *vanitas*.

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Evaluation Name _____

THINKING ABOUT MARIA VAN OOSTERWYCK AND ME

Respond to four or more of the following questions/suggestions:

1. Describe your *vanitas*. What do you hope people will learn about you? Explain your answer.

2. Draw your *vanitas* in any medium you would like.

3. Write a story about your *vanitas* with each object as a character.

4. Why do you think artists painted *vanitas* paintings in van Oosterwyck's day? Explain your answer.

5. Maria van Oosterwyck was very dedicated to her work. She did not marry in order to devote her time to her art. Explain in a few paragraphs something to which you would like to dedicate your life and why.

6. Write one or more paragraphs about what you have learned about this artist and/or what you have learned through your own experience relating to this artist. Write this information on the opposite side of this sheet or on a separate sheet of paper.

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Name _____

REPORT ON MUSEUM/GALLERY VISIT

I went to _____ on _____
(name of museum or gallery) *(date)*

and saw the following:

Name of artist: _____

Title and date of work: _____

Type of work and medium: _____
(sculpture, painting, drawing, print, photograph, et cetera)

The size of the work: _____
(approximately)

My description of the work:

My reaction to the work:

My comparison of this work with another:

If I could change anything about this piece of art, I would:

If I could meet this artist, I would ask or say to her:

Name_____

MY JOURNAL OF THOUGHTS ON A WOMAN ARTIST

Recently, I learned about a woman artist named_____

who creates (or created)_____

I learned about this artist through_____

_____

(list source or sources such as a book, film, museum or gallery visit)

I would like to share my thoughts about this artist because:

I would like to learn more about this artist because:

This artist is special because:

If I could spend a day with her, I would:

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Name _____

PROPOSAL FOR INDEPENDENT RESEARCH AND ARTWORK

I am interested in the artwork of _____
(name of artist)

To learn more about her and her work, I will _____

_____

_____

To create an artwork that is inspired by her, I will _____

_____

_____

Materials I will use: _____

_____

_____

Estimated amount of time needed: _____

_____

Location where artwork will be created: _____

_____

My teacher's approval: _____
(teacher's signature)

Description of completed work:

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Name _____

MY SKETCH OF A WORK BY A FAMOUS OR LOCAL WOMAN ARTIST

Name of artist: _____

Title and date of work: _____

Medium: _____

SKETCH:

What I learned from sketching this work:

GLOSSARY

abstraction–an element removed from real life or an element that does not reflect reality

admire–to look upon something or someone with great regard and respect

anatomical correctness–the degree to which the structure of a human or animal figure is accurately and precisely depicted

ancestors–the people from whom one has come or originated

armature–the skeleton of a sculpture, usually made of metal, used to support the making of the sculpture

articulate–to clearly or distinctly express or communicate

artificial–something not real, fake

assemblage–in the visual arts, a grouping or collage of objects

asymmetry–the irregularity or imbalance of elements, forms, or space in the composition of an artwork

autobiographical–the themes or stories of one's life that one created by oneself

blossom–a bud on a plant that grows, matures, and opens into a flower

botany–the science of plant life

cast bronze–bronze metal that is melted and poured into a mold

ceramics–the art of making pottery; art made from baked or fired clay

classical antiquity–that which relates to the Greek and Roman styles of sculpture or architecture, emphasizing symmetry, simplicity, balance, and controlled emotion

close-up–the view of an area at close range that exposes the surface, line, and form

collage–an artwork or image that is made by gluing pieces of cloth, paper, or found colored materials to a surface

commission–a request made by a patron for a specific work of art

composition–the combination of all the elements in an artwork that makes up the whole

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contemporary–living or occurring in the same time or age

contour line–a line that describes the shape or form of an object, animal, or person

culture–a group's collection of learned and shared behaviors, perceptions, and attitudes

design–the shape, form, or plan of an artwork

dramatic–striking, exciting, or graphic

entomology–the study of insect life

equine sculpture–sculpture or three dimensional artwork that resembles the figure of a horse

etching–a printmaking procedure in which the print is made from lines cut into a metal plate, and the chemical process involves an acid bath which cuts the lines

ethnocentrism–to judge another's culture based upon one's own culture

Euro-Americans–American people whose ancestors are from Europe

folk art–art which is created by and originating from people who have had no formal training, but have studied on their own or learned from family or community members

form–the shape, design, or outline of an object or artwork

gallery–a place where artwork is exhibited and sold

genre art–a painting, drawing, or sculpture that depicts everyday life and environments as its subject matter; a slice of life or a snapshot of everyday life and activities.

harmony–the blending and relationship of similar elements

heroine–a woman who has courage and strength and is victorious in the face of danger or adversity

history painter–one who paints events, subjects, or themes from history

iconography–the meanings or definitions for pictorial imagery

illumination–light cast upon an area or space

illustration–a picture or image used to explain, demonstrate, or depict something

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imagery–the visual representation of something

impressionists–artists from the nineteenth century who painted with bright, light colors, dabbed and dotted on the canvas to create the impression of objects, the landscape, or human figures; painters interested in how light touched upon surfaces

incorporate–to include or bring together parts or elements

indigenous–native, existing originally in a place or region

inspiration–a stimulation to creativity

landscape painting–a painting done of land or outdoor scenery to include trees, plants, hills, mountains, the sky, or bodies of water

line–marks that define and describe form

linear–emphasis on outlines, not mass

lithograph–a printmaking procedure in which the print is made from a prepared limestone, and the chemical process is based upon the theory that oil and water do not mix

manipulate–to handle skillfully or artfully

mass–bulk, volume, or quantity

medium–in the visual arts, the materials or supplies used to produce the artwork

metaphor–a figure of speech in which something is used as a meaning for something else

miniatures–tiny paintings, usually portraits, done in watercolor or oil

monochromatic–an artwork done in one color

musculature–the system of muscles and how they are arranged

nebulous–unclear, indefinite, not specific

negative space–space not occupied by form

neoclassical–an art movement in mid-eighteenth century Rome that recreated the Greek and Roman classical style of clean lines and solid well-proportioned forms

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overt–seen plainly, uncovered

pastel chalks–crushed, colored powder mixed with glue and formed into sticks which leave powdered color when drawn on a paper's surface

photo-realist–an artist who creates works that almost appear to be photographs; the artist may work from color slides projected onto the work surface

pictograph–an image or symbol used to represent human, animal, or spiritual beings and tell a story or keep a record; prehistoric pictographs that were carved in stone are called *petroglyphs*

portrait–a portrayal either in a drawing, photograph, or painting of a person

pose–to arrange or model the body for a painting or photograph

positive space–space that is taken up by form

precise–exact, accurate

rendering–a drawing or depiction

representational–artwork that contains forms that are recognizable or perceived from real life

reputation–the positive or negative regard held for someone or the fame that follows a person

rococo–a popular style of painting in the early 1700s in France that consisted of small curves and scrolls and had a daintiness or prettiness about it

role model–someone who is looked up to and respected

scientific–of or relating to science or systematic exactness

self-portrait–a representation of oneself usually painted, sculpted, or drawn

sensual–that which excites or stimulates the senses

shading–the use of light and dark to create volume and dimension

soak-stain technique–a painting technique developed by Helen Frankenthaler where the thinned paint soaks into and stains the canvas

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soft art–visual art made of cloth or flexible materials such as quilts or masks

specimen–a sample to be studied and analyzed

spontaneous–acting on impulse or in an unplanned way

still life painting–a type of painting where the subject consists of objects from everyday life such as flowers or fruit, seashells and books

streamlined–trim, narrow, simplified, or efficient

studies–drawings or paintings of detailed areas to be used in larger works or to be used for serious study

subject–what something is about; what an artwork is about

subtle–soft, not harsh or obvious

surreal–an intense and unlikely reality

symbolism–an object or character used to represent something else

symmetry–the harmony or balance of elements, forms, or space in the composition of an artwork

tempera paint–a water soluble paint made of powdered pigment and a glue binder

value–the relative darkness or lightness of a specific color; the proportioned effect of form, light, and shade

vanitas–a still life of objects that contains symbolic meaning about the passing of time and the brevity of life

vellum–treated calfskin, kidskin, or lambskin suitable as a writing or painting surface

vitality–full of life, power, or energy

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ABOUT THIS BOOK

This remarkable resource introduces children to nineteen famous women artists—sixteenth century to contemporary—and provides art activities in each of the various styles that made these artists famous. By working on art projects that relate to the different artists, the children practice the skills of observing, thinking, and creating.

Famous Women Artists contains biographies, activities, evaluations, a glossary, and a bibliography. Intended to enrich a child's understanding of the world of art and the particular challenges faced by women artists, this book is ultimately designed to uncover the artist within each child.

ABOUT THE AUTHORS

Jacqueline Badman is pursuing her Doctor of Philosophy in Teaching and Learning from the University of North Dakota. She earned her Master of Science degree in Education: General Studies from the University of North Dakota and her Bachelor of Fine Arts degree from the State University of New York College at Purchase. Jacqueline works for the University of North Dakota Division of Continuing Education as the Learning After Hours Program Coordinator, where she helps adult learners pursue their dreams of a college education. Jacqueline lives in Grand Forks, North Dakota, with her jewelry-designer husband, David. This is Jacqueline's third book co-authored with Lisa Lewis-Spicer and published by T.S. Denison.

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